DOCUMENT RESUME

ED 391 768 SO 026 009

AUTHOR Zurmuehlen, Marilyn, Ed.
TITLE Working Papers in Art Education, 1986.
INSTITUTION Iowa Univ., Iowa City. School of Art & Art History.
PUB DATE 86
NOTE 97p.; Published annually. For volumes covering 1981-1987, see SO 026 005-010.
AVAILABLE FROM Working Papers in Art Education, 13 North Hall, The University of Iowa, Iowa City, IA 52242.
PUB TYPE Collected Works - Serials (022)
JOURNAL CIT Working Papers in Art Education; n5 1986

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS American Indians; Art; Art Appreciation; Art Criticism; *Art Education; Art History; Childrens Art; Educational History; Elementary Secondary Education; Freehand Drawing; Language Proficiency; Multicultural Education; Personal Narratives; Studio Art; Talent; Teaching Methods; Visual Arts; Visual Perception; Visual Stimuli

ABSTRACT

Papers by graduate students, and occasionally papers from their mentors which establish a context for the student papers, are organized by sponsoring University. Student papers presented are: (1) "Sequencing as a Student Strategy" (Elisabeth Hartung); (2) "The Role of the Horse as Subject Matter in Adolescent Girls' Artwork" (Alanna Stalker-Horner); (3) "Artistically Talented Students: A Call for Research" (Dale Boland); (4) "The Effect of Art Training Upon Drawing by Children in a Multi-Cultural Setting" (Alan Richards); (5) "A Naturalistic Study of Primary Aged Student's Visual and Verbal Responses to Selected Visual Stimuli" (Karen Thomas): (6) "The International Society for Education Through Art: A Brief Historical Overview" (Jane Rhoades); (7) "Teaching Art History to Children: A Philosophical Basis" (Jennifer Pazienza); (8) "Conversations and Postcards" (Joan Yochim); (9) "Linguistic Proficiency and its Application to Art Criticism and Art Appreciation" (Candace Jesse Stout); and (10) "A Culture in Conflict: Viewed Through the Art of Contemporary Wisconsin Indians" (Patricia Stuhr). (MM)

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WORKING PAPERS IN ART EDUCATION

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is published by the School of Art & Art History of The University of Iowa. Manuscripts by graduate students, along with papers from their mentors which establish a context for the student papers are welcomed. They should follow the form of the **Publication Manual** of the American Psychological Association (3rd ed.) or the **MLA Handbook.** Send an original and one copy to: Dr. Marilyn Zurmuehlen, Editor, **Working Papers in Art Education,** 13 North Hall, The University of Iowa, Iowa City, Iowa 52242.

NUMBER 5

1986

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Preface

In **Letters to Alice on First Reading Jane Austen** novelist and playwright Fay Weldon writes to a niece she has invented as a way of informing readers about Jane Austen and the world in which her novels were written. Through these "letters" we learn something of the physical space that nurtured Austen's narratives: a small round table in the room where she sat with her back warmed by the fireplace and a view of passing life through the window. Weldon locates the earlier novelist in a psychological space as well: seventh of eight children in an English rector's family, she and her sister, Charlotte, sent to another town when Jane was seven to be educated but neglected to the point where a fever endangered their lives. Social and historical contexts merge with the immediate psychological environment of family when Weldon asks her "niece" and readers to consider the circumstances that bounded women's lives during the last years of the eighteenth century: women of the gentry could not inherit, nor own, property, for example, so that after her father's death Jane, her sister, and her mother lived in cramped quarters (hence, her writing place) while Jane's brother and his wife inherited a spacious house nearby.

It may be tenuous to establish a relationship between Jane Austen's writing and these kinds of circumstances, but Weldon's intention is deeper and more subtle than one that can be satisfied with a search for causes and effects. She wants to understand the perspective Austen had on her world: what it may have been like to live as a person in that particular time and place, to grow into womanhood, to begin inventing another world by writing stories during early adolescence, to read those stories for their entertainment and approval to the collection of specific individuals that constituted Austen's family, and to form notions of what that invented world should be like. Weldon considers what Austen and her first audience valued. What qualities exhibited in speech and behavior conveyed a "good" character? What kinds of character, or living, should be rewarded in the controlled world of a novel where

neither coincidence nor the intentions of others, but only the author determines outcomes? Such concerns involve the nature of the novel itself and Weldon, and her readers, recognize that **Letters to Alice** is a creative form of what we, academically, call criticism or, perhaps, aesthetics.

Weldon posits for her fictional Alice the world's literature as "The City of Invention" wherein houses constructed, or perhaps only begun, by individual authors may be visited by readers who find that, like any urban area, the buildings are clustered in districts; their materials and purposes vary, but all are animated by what Weldon calls "the Idea." Her epistolary novel may be seen as a metaphor for the graduate students' papers in this issue of **Working Papers in Art Education**, and for the cumulative efforts of those who preceded them in earlier issues, joined with others, perhaps not yet considering graduate study, whose writing will be published in the years ahead. Together, they constitute a "City of Graduate Research in Art Education"; individually, they inform us about physical, psychological, social, and historical contexts in studying art, but we also may read them for enlightenment, for their authors' perspectives on the world of research, for the generating idea that sustained these writers' efforts. In such a reading we recognize that they, too, had first audiences and we may reflect on what those audiences (mentors, fellow students?) valued in research. Collectively, they contribute to our understanding of the nature of research in Art Education.

Marilyn Zurmuehlen
Editor

The drawing on the cover by Priscilla Fenton is a fabric map from her series, "Recollections of Lost Maps."

Mentor's Introduction

JACK TAYLOR
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Conventional wisdom suggests that a characteristic of some research is the intellectual movement from a "felt", obscure and amorphous relationship with a general problem to a direct, precise and specific relationship to a particular problem.

Paradoxically, this movement may be the product of beginning with a series of direct perceptual and conceptual personal experiences. These experiences generate a constant and annoying curiosity. That curiosity guides a focus on developing both an audacious knowledge and an alternate array of potential solutions to the original problems gleaned from personal experience. The examined knowledge and the possible problem solutions ultimately are designed to actively communicate with others, whether in the area of theory or in related structure for practice.

Among generalizations which guide educational growth are the often acknowledged principles of learning organization. These principles center on designing learning to proceed from the simple to the complex, from the known to the unknown or from the concrete to the abstract.

Elisabeth Hartung began her research with a set of personal experiences based on her practices as a high school art teacher. Out of these experiences, involving the thinking behavior of adolescents, she began to generate focal observations about the processes students use to organize their thinking in art. She soon discovered that if the large principles of educational growth were to have more than rhetorical meaning they must be examined in precise detail. Since the "essence" of these principles relates to the general process of thinking and the specific aspect of organizing thinking, she approached the problem at the microlevel of the nature of the sequencing task. If the general principles are to be helpful to both herself and other practitioners the manageable area of sequencing as a student strategy for learning should

be examined with care.

It is both methodological confidence coupled with a persistent need to intelligently respond to fundamental problems that motivates the work of Elisabeth Hartung.

SEQUENCING AS A STUDENT STRATEGY

Elisabeth Hartung

Recent education publications have included thinking skill development as an important issue for today's schools (**Educational Leadership**, Sept. 1984, Nov. 1984, May 1986; **Developing minds**, 1985; **Thinking in the Classroom**, 1986). Though this is not a new concern in education, it is being promoted as a very necessary goal in the information age. With the rapid expansion of knowledge it is important for curricula to ". . . empower students to locate and process knowledge rather than simply memorize facts" (Hughes, 1985, p. xi). Major studies in the schools, however, have indicated that encouragement for student thinking is not the norm (Boyer, 1983; Goodlad, 1984; Tye, 1985). Goodlad (1984), for instance, reports that less than one percent of 'teacher talk' invites the students to do more than recall information. Even in the arts which are usually considered more student-decision oriented, the observation showed a predominance of ". . . following the rules, finding the one right answer, practicing the lower cognitive processes" (p.220). In addition, Goodlad noted that art instruction has a considerable amount of student listening as well as teacher, rather than student, determined performance. It is, of course, necessary for teachers to prepare lessons in order for effective student learning to occur. Also, what to teach and the sequence of events is just as important in the visual arts as any other course. However, in order for students to learn how to learn and have opportunity to expand and refine their thinking the teacher must provide for the use of appropriate student strategies that encourage thinking skill development.

Ironically, the teacher is the one often engaged in an in-depth or reflective type of thinking process when she produces learning components and arranges them into steps of instruction. Gagne, Briggs and others have discussed in some detail this teacher endeavor of planning and sequencing (Taba, 1962; Bruner, 1960; Gagne and Briggs, 1979).

Interestingly, sequencing and planning, as student rather than teacher

activities, have been included in recent publications pertaining to student thinking skills. Sigel (1984) includes both sequencing and planning in the list of distancing strategies suggested as tools for encouraging effective student thinking. Costa (1984) suggests the use of metacognitive activities for students. He states:

> Metacognition is our ability to plan a strategy for producing what information is needed, to be conscious of our own steps and strategies during the act of problem solving, and to reflect on and evaluate the productivity of our thinking. (p. 57)

He gives an example of one teacher who has the students make plans for the day. "They decide upon what learning tasks to accomplish and how to accomplish them" (p. 59).

Because of the nature of the high school art classes, consisting generally of art making and some talking about art, the author of this discourse finds the strategy of planning and sequencing very appropriate for high school art students to expand and explore their thinking. Though some mention is made of student sequencing and planning in the art literature (Eisner, 1972; McFee and Degge, 1977; Michael, 1983), there never is any elaboration given or relationship made to thinking skill development. Rather it becomes just one of the possible management arrangements and by some art educators is thought to keep the teacher from inhibiting the students' creative aesthetic growth (Michael, 1983).

It becomes apparent that a need to investigate the use of thinking strategies for high school art students is timely and necessary within the uniqueness of the context of art. One strategy to begin looking at is that which is associated with student planning. Planning, however, is a somewhat vague term and would need some arbitrary definition in order to investigate it. Sequencing, on the other hand, is a schema that elicits other connecting ideas and expectations associated with planning. Within the context of art education sequencing may be a strategy that can actively involve the student in thinking beyond that which occurs in working on projects.

This interest in sequencing as a thinking strategy for the art student is

what motivates my study. The study itself must investigate some fundamental questions about sequencing as a schema if art teachers are to take the use of it seriously. For instance, no teacher is going to promote the use of a thinking strategy that does not provide substance from the student with which student-teacher interaction can occur. The concern here is whether exposure to sequencing will evoke any prior knowledge to be used for components in a plan as well as effect the student's thinking about the knowledge in an evaluative way.

These concerns fall into the cognitive science interest regarding the structure of knowledge. Within recent years the schema theorists have been researching aspects related to the representation of meaning and the structure and processing of knowledge. Rumelhart and Ortony (1977) refer to schemata in relationship to instruction and state, "the generation of new knowledge structures and demonstrations of the way in which they can be used can . . . be regarded as one of the principle goals of instruction" (p. 132). It is with this in mind that the present study finds four main concerns regarding the schema of sequencing worth investigating. One concern has to do with the effect exposure to sequencing has on the eliciting of knowledge within a particular context. As stated earlier a thinking strategy must evoke a reasonable amount of response from the students in order to have something to work with. It also is a concern that sequencing as a schema provide a certain degree of confidence in the order of the steps for a plan. Of course, any degree of confidence is open to scrutiny by the student-teacher interaction. The interest for now, however, is the effect sequencing has on student confidence regarding the arrangement or order they have made. Still another area of concern is the effect sequencing has on student explanations for the relationship between two components in a plan. And finally, in regard to an idea for an art project or experience it is of interest how sequencing effects the development of a plan for that experience.

The data have been collected in this study and analysis is now being done.

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Mentor's Introduction

ELIZABETH J. SACCA
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Alanna Stalker-Horner recalls childhood and her interest in the details her mother would recount of the horses on her farm: their names and markings, quirks and adventures, and her attachment to them. As Alanna's young girl Mara learned to hold herself upright, she was held on Alanna's horse for her first rides. She would ask her grandmother to tell stories of her horses, and Alanna would recognize these characters and her mother's relationship with them from earlier tellings.

Through winter, Mara, now entering adolescence, looks forward to summer riding camp and draws the horse she will care for and ride. This relationship is not one of domination or practicality. It is one of mutuality and interdependence. Simone de Beauvoir (1953) described girls' transcendence in such relationships, their freedom in Nature.

> . . . among plants and animals she is a human being; she is freed at once from her family and from the males—a subject, a free being. She finds in the secret places of the forest a reflection of the solitude of her soul and in the wide horizons of the plains a tangible image of her transcendence. . . (p. 407)

She discussed women who preserve their independence:

> Walking through the heather, dipping her hand in the stream, she is living not for others, but for herself. Any woman who has preserved her independence through all her servitudes will ardently love her own freedom in Nature. (p. 689)

In developing an art room in the barn of the summer riding camp, Alanna has broken convention and created an environment that is open to the girls' freedom in Nature. This also nurtures the girls' self-definition. Both of these are, to Rosemary Ruether, essential in establishing a "new humanity" appropriate to a "new earth". She hopes for a cultivation of self that affirms others and the earth "as that 'thou' with whom 'I' am

in a state of reciprocal interdependence" (p. 211). Stories told by Alanna's mother are essential to Alanna and Mara's self-definition and their bond with Nature now reflected in Mara's drawings of her horse.

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THE ROLE OF THE HORSE AS SUBJECT MATTER IN ADOLESCENT GIRLS' ARTWORK

Alanna Stalker-Horner

"What is the significance of adolescent girls' frequent involvement with horses, and their choice of the horse as subject matter in their art?"

Psychologists, sociologists, art therapists and art educators all have noted the adolescent female's fascination for horses. The general concensus from these diverse disciplines has been that the girls' preoccupation is of a sexual nature and that they tend to lose their passionate interest in horses in direct proportion to their growing interest in boys (Braider, 1976); this is said to mark the end of the girls' phallic stage and their desire to have a penis. (Van Herik, 1982; Freud, 1923). This Freudian psychoanalytic theory of penis envy has gained wide acceptance and often is reflected in analyses of children's art in art therapy where the horse serves as a symbol of sexual power (Kramer, 1979; Leuner, 1983) and where a repetition of this theme over a period of time could become an "unhealthy preoccupation" (Kramer, 1979) especially if continued beyond the phallic stage.

> For girls horses are more important than for boys. In general we find girls less inclined than boys to invest mechanical objects with sexual significance. Since their bodies provide no model of dramatic erection and detumescence, girls are not so readily fascinated by objects that can be made to start and stop at their owners will. Large animals that can be induced to lend their strength to the people astride their backs seem on the other hand to be particularly suited to express the little girls' fantasy of possessing a penis, or of gaining possession of a whole man's powers and so partaking of his masculinity. (p. 75)

Art therapy uses many psychological frames of reference as well as psycho-

analytic theory (Robbins and Sibley, 1976). Although psychoanalytic interpretation seems to be the dominant influence in the evaluation of the theme, other approaches point out that too often penis envy has become an over-used and simplistic explanation of a girl's development (Sugar, 1979).

Heidi's Horse by Sylvia Fein, a study coming from the discipline of art education, is a written and visual record, kept from the age of two to the age of seventeen, of a girl's drawings of horses. In contrast to Kramer's viewpoint, **Heidi's Horse** shows how one girl's love of horses and her persistence in drawing and painting horses almost exclusively, has been beneficial to her artistic development.

> Her work has had a continuous harmonious disciplined evolution because she was able to develop and manifest whatever rich forms and artistic relationships she needed to communicate her curiosity, playfulness experience and enthusiasm. (1976, p. 157)
>
> Close association with horses (horses size, shape, coloration, his gear and stall, his lineage, his strength, responses and his gaits) provided stimulating observations which could be selected and organized - her love for the horse sustained her deepening perception of his reality and helped her to develop him in her drawings, from a simple box-like structure to a complex svelte graceful creature. (1976, p. 157)

Over thirteen years the horse as subject matter leads her into various artistic explorations. Up to the age of five Heidi works towards drawing the horse according to her standards of how the horse should appear to her on the paper. By the age of five she is producing variations in the pose and stance of the horse (p. 58). Between the ages of six and seven she becomes involved with the character of the horse and wishes to create a more forceful personality for him (p. 61). She experiments with different ways of applying her drawing materials to get these effects. By the age of nine she becomes interested in the relationships of horses and discovers overlapping when she attempts to place a foal beside its mother

(p. 77). Moving towards adolescence, at age eleven her horses reflect mood changes (ie. gestural, wild, "ornery", horse-linear, quiet, delicate horse in peaceful landscape), (p. 130). Her work up to, and for most of, her teenage years continues to explore creatively both her reality and her fantasy of the horse. Her interest in the riders of horses presents her with problems of drawing the human figure (p. 86). She becomes involved in the history of the horse and produces the horse in his historical or mythological landscape (ie. circus horse, p. 118; knight and horse, p. 120; pegasus, p. 122). By age seventeen, before moving on to other subjects and interests to test her artistic skills, she is doing more detailed long-term drawings of the horse. Her work shows more involvement in rendering, draftsmanship and design.

The horse seen by Freud and Jung as representing powerful instinctive urges of a sexual and perhaps aggressive nature (Jung, 1927; Freud, 1927) has an even earlier history. In Greek mythology the horse stands for intense desires and instincts (Circlot, 1962). In medieval Europe the horse was considered to be a symbol of fertility. The hobby horse used as part of the spring festivals held to bless the planting of the crops ultimately was banned by the church as a pagan phallic symbol (Radford and Hole, 1961). It is also true however that the horse has been seen as dynamic, powerful and a means of locomotion - "it carries one away" (MacKenzie, 1965). The horse also has been known to symbolize clairaudience, endurance, force, freedom, intellect, strength, triumph, understanding, obstinacy and pride (Jobes, 1962). The romantic image of the Unicorn symbolizing purity, the Pegasus symbol of inspiration and the Centaur representing not only sensuality but also dignity and wisdom (Barber and Riches, 1971) must also be taken into account when we investigate the horse as archtype.

The concern of my thesis is to study the young girl's, primarily adolescent girl's, fascination for horses. I have chosen an ethnographic research approach to reexamine the question. An ethnographic approach allows the environment in which the research is to take place to be set up so as to allow the individuality of each child's personality to emerge, and, as a result, new ideas can be encouraged.

The setting for my research was a riding camp in the country. I set up an art room in the barn - the centre of activity. The riding camp was attended, for the most part, by girls between the ages of nine and fifteen. The camp is open not only to girls, but girls represented 80% of the student population. The main concern of the riding camp is to teach the campers care of horses and basic equestrian skills. The students, coming from a variety of backgrounds, urban, rural, middle and working class, are drawn together at this particular location by their love of horses.

In the first few days of the camp I set up the art room in the midst of the activity of the camp, participated in activities, got to know the students and learned the daily routine. From those first moments of camp life I began to collect cultural data. The "culture" was adolescent girls and their interaction with horses in their day-to-day activities at camp. I attempted to describe the culture "on its own terms" (Spradley, 1972). The main activities of the camp centered around the care of the horses - mucking out the stalls, feeding, grooming, lessons in equitation, and basic dressage and jumping, all in preparation for the horse show at the end of camp. The artroom, once it was set up, became the place for students to come once a day for an hour to paint and draw - to express their views visually about themselves. A variety of materials were on hand for them to do so. Within this environment the researcher began by asking descriptive questions, making observations and taking field notes.

The questions revolved around what the life of girls seriously committed to horses is like, and why they are so committed. The art experience, as a new addition to camp life, was intended to help in legitimizing the students' interest. The live discussion and interviews, as well as the art work they made, allowed the children themselves to explain why they like horses and what their involvement means to them.

I believe this study may have important implications for art education. Many art educators have registered the belief that the child's cultural and social background plays an important role in how the child approaches, and participates in, the making of art. (McFee, 1970; Feldman, 1970; Barkan,

1955), and that their artistic expression is directly related to the child's ethical development, his or her emerging values based on culture, class, sex, neighborhood and friendships (Feldman, 1970). Influenced by the concerns of the women's movement some art educators have concentrated on questioning traditional values as they specifically relate to the female child and how she is viewed (Collins and Sandell, 1984; Loeb, 1979) or how socialization influences the female child to pursue one type of art topic while the male child pursues another, (Feinburg, 1979; Kavolis, 1968). An understanding of this most recent research will be an important factor in this study on girls and horses for this new information has emerged since the writings of both Kramer and Fein on the topic. June King McFee stated that the increased consciousness of minority groups is challenging old stereotypes and that art educators must recognize these changes (p. 74). She also believes that we as art educators must find new criteria for evaluation of the visual arts if we are to become involved in the problems of society and social change (1978, p. 89). Manuel Barkan stated his belief that the values of art education are a result of our knowledge about the growth and development of children and the cultural and social influences on that development. He asked how the child's experience through the arts best serves the purpose and needs of the child (1955, p. 73).

> Children draw the things that are most important to them, the things that actively stimulate them at the time they are drawing - stimulation is the most influential factor in arousing a child's interest. It is the environment that provides stimulation and the child's environment provides natural (nature) and cultural (including social stimulation.) (Lansing, 1976, p. 262)

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ARTISTICALLY TALENTED STUDENTS: A CALL FOR RESEARCH

Dale Boland

Problem

The identification and development of art talent have long been recognized as goals of art education. Model programs have been designed and implemented to provide differential curricula tailored to the needs and abilities of students talented in the visual arts. However, although art teachers and teachers of the gifted/talented may be highly trained and accomplished in their content areas, they may not be prepared to cope with problems and behaviors which result from the nature of artistically talented learners.

Hurwitz (1983) states that the number of programs for students gifted/talented in the visual arts has been increasing nationwide in the past decade, especially at the senior high level. It would appear that art educators are embarking on a new era of understanding and of revitalized interest in the artistically talented based on decades of modern research.

> However, as Clark and Zimmerman (1984) pointed out, although great strides have been made in the field of gifted/talented education, there is an apparent need for research to resolve inconsistencies and contradictions that emerge from past inquiry about artistically talented students. Artistically talented students, as a **unique** research population, have not been studied with the depth of inquiry that exists about students who are intellectually gifted. Therefore, many questions remain unanswered and many problems unsolved (p. 61).

One area of contradiction pertinent to this investigation, for example, is research concerning the relationship between IQ and artistic talent. Lowenfeld and Brittain (1964) have claimed that the results of intelligence tests cannot be used as indicators of artistic talent, whereas many researchers, from 1919 to the present, have claimed that an above-average

IQ is prerequisite to the production of meritorious art (Ziegfeld, 1971; Vernon, Adamson, and Vernon, 1977). Other researchers conclude that above-average IQ is a necessary condition but not sufficient to guarantee art talent or creativity (Hollingworth, 1923; Birch and McWilliams, 1955; Schubert, 1973). Clark and Zimmerman (1984) present a conception of artistic talent in which parallels are drawn between the representation of intelligence on a normal distribution and the representation of talent in art on a naive-to-sophisticated continuum in which evidence of art talent declines as intelligence diminishes. This relatively new viewpoint holds many possibilities for future research.

Purpose

The four purposes of this paper are: (a) to define "artistically talented" learners; (b) to explore the nature of these students by listing the characteristics of the art products and the observable behaviors of students with superior abilities in the visual arts; (c) to identify curriculum considerations for the artistically talented; and (d) to call for research especially in the areas of counseling and guidance as a means of helping teachers meet the educational, social, and psychological needs of the artistically talented.

Definition of Artistically Talented

In the literature, the terms "gifted," "talented," and "gifted/talented" are sometimes used interchangeably to describe a vaguely-defined population. To add to the confusion, "intellectually gifted" is used to describe those students who score at least two standard deviations above the mean on standardized intelligence tests and score at least two grade levels above their age peers on achievement tests, especially in the areas of math and reading (approximately three to five percent of the population). The abilities of the intellectually gifted are sometimes referred to as "talents." Similarly, talents in the visual or performing arts are sometimes referred to as "gifts."

Chapman (1978) says that around the turn of the century, "artist were often viewed in terms of two stereotypes: the inspired genius or the suffering hero" (p. 8). Formerly, gifts and talents were considered by some to be God-given, a devine trust (Witty, 1951), unquestionably inherent. This viewpoint has been modified to explain the frequent disappearance of early talent and the facility with which talent can be developed in almost any area when the learner receives intensive training and works consistently to improve performance.

The term "talent" is most commonly applied to exceptional performance in such areas as atheletics, drama, dance, mechanical skill, leadership, music, and the visual arts. The literature indicates that a talented child or youth stands out from his age-mates in some special capacity, demonstrating outstanding performance (Bloom, 1982), with a high degree of sensitivity and dedication. Bloom (1982) emphasizes the importance of key teachers whom talented youth credit with helping them develop their potentials.

Taylor (1976), attempts to identify factors common to different types of outstanding performance: (a) academic ability; (b) creative ability; (c) planning; (d) communication; (e) forecasting; and (f) decision-making.

Laycock (1957), draws a distinction between "gifted" and "talented." He applies the first of these terms to people who have been determined to have a high degree of general intellectual capacity, the latter to specific achievements that are largely the result of special training.

The federal government's definition (Maryland, 1972) states that gifted/talented learners are:

> Children and youth who are identified at the preschool, elementary, or secondary level as possessing demonstrated or potential abilities that give evidence of high performance areas such as intellectual, creative, specific academic, or leadership ability, or in the performing or visual arts, and who by reason thereof, require services or activities not ordinarily provided by the schools (p. 14).

More globally, Renzulli (1977) defines giftedness as the common element in three overlapping circles which include: (a) above-average ability;

(b) task commitment leading to product development; and (c) creativity.

Passow (1981) indicates that no single definition is suitable for all programs since gifted/talented individuals encompass a wide range of traits and behaviors. Therefore, programs for artistically talented students should be based on specific goals developed for that population, for "the conception of the nature of giftedness and talent is at the heart of the planning effort" (p. 43).

As many experienced art teachers have observed, not all intellectually gifted students develop a talent in art or even excel academically, and not all artistically talented students are exceptionally intelligent. Also, a student may be talented in art criticism without being highly accomplished in studio art production, and **vice versa.**

What is a suitable definition for students talented in the visual arts? In this paper, the term "artistically talented" refers to individuals, especially school-aged students, who show an exceptionally high ability in one or more areas of the visual arts, such as drawing, painting, sculpture, ceramics, printmaking, photography, textiles, or art criticism. These students demonstrate outstanding performance in the visual arts with a high degree of sensitivity and dedication.

Characteristics of Artistically Talented Learners and Their Art Products

Many studies of the characteristics of the gifted/talented have resulted in various lists of behaviors and traits indicative of such individuals. Most of these lists are indebted to the classic studies of Cox (1926) and Terman (1959), including their longitudinal studies.

Artistically talented students have a high readiness level for learning about art. Since their IQ is at least above-average, they are able to learn at a faster rate and exercise higher levels of abstract thought (Gallahger, 1975). Their task commitment, almost bordering on obsession, leads to rapid mastery of techniques and a unique sensitivity to media (Hurwitz, 1984). These factors, in combination with their creative abilities and a

favorable environment, allow the individual to produce works of art which are significantly different from their age-mates, often surpassing the quality of the artwork their teachers and mentors produce (Clark and Zimmerman, 1984).

The artistically talented, according to Hurwitz (1984): (a) show evidence of talent; (b) depend on drawing as a primary means of expression; (c) progress rapidly through the stages of artistic development; (d) demonstrate extended concentration; (e) are self-directed and independent; (f) are often reluctant to take risks; (g) use art as escape; (h) show fluency of ideas and expression; and (i) have a superior ability to utilize past information in new contexts. Characteristics of their artwork include: (a) verisimiltude (realistic, literal portrayal in a descriptive drawing); (b) compositional control; (c) complexity and elaboration of schemas; (d) evidence of a good memory; (e) attention to detail; (f) sensitivity to art media; and (g) random improvisation.

Clark and Zimmerman (1984) have compiled the results of many studies and made an outline of the characteristics of the art products and observable behaviors of students with superior abilities in the visual arts. Listed below are the highlights of their investigation.

The researchers found that the art products of artistically talented students are: (a) skillfully composed; (b) complete and coherent; (c) asymmetrically balanced; (d) complex, elaborate, and greatly detailed. In terms of the elements and principles of art, the colors are: (a) well-organized; (b) values are contrasted, and values and hues are subtly blended; (c) line is skillfully controlled; (d) light and shadow are accurately depicted; (e) shapes are used intentionally; and (f) form, grouping, and movement are very strong. Some studies show that these students specialize in one subject matter while others indicate that they draw a wide variety of things. These students: (a) copy to acquire technique; (b) are adept at depiction of movement; and (c) use personal experiences and feelings as subject matter.

In terms of art-making skills, the artistically talented demonstrate: (a) true-to-appearance representation; (b) accurate perspective; (c) good

proportion; (d) schematic and expressive representation; (e) effective use of media; (f) obvious talent and artistic expression even though they may lack technical skills. Their art-making techniques show maximum use of tools and media. Areas of their art products are treated to display: (a) boldness; (b) blending; (c) gradation; and (d) textures. They also tend to use smaller paper. Visual narratives are used by these students for self-expression and to relate a story.

The outline compiled by Clark and Zimmerman (1984) also includes **observable behaviors** of students with superior abilities in the visual arts. Generalized predispositional behaviors include: (a) superior manual skill and good muscular control; (b) independence of ideas and ability to experience events from multiple points of view; (c) adherence to rules, regulations, and routine study; (d) relative freedom from ordinary frustration; (e) highly individualized differences in psychological characteristics; (f) superior energy level and rapid turnover of thoughts; (g) desire to work alone; (h) compulsion to organize to satisfy desire for precision and clarity; (i) highly adaptive in thought and activity; (j) high potential for leadership due to fluency of ideas offered in a group; (k) good concentration and flexibility in adaptation of knowledge; (l) maturity for age; (m) show better achievement in science, social studies, and language arts than in math.

Art-specific predispositional behaviors of the artistically talented, according to Clark and Zimmerman (1984), include: (a) dynamic and intuitive quality of imagination; (b) unusual penchant for visual imagery and fantasy; (c) intense deire to make art by filling extra time with art activities; (d) high desire for visual awareness experiences; (e) high desire in drawing representationally or to emulate the style of adult artists; (f) self-initiative to make art work; (g) finds satisfaction in doing art activities with a high degree of sustained interest; (h) desire to improve own art work; (i) perseverance and enthusiasm; (j) willingness to explore new materials, tools, and techniques; (k) ambitions for an art career; (l) accurate power of visualization; (m) require high degree of motivation; (n) may manifest early or late talent, but talent may not persist to maturity; (o) may have motor skills specific to talent, but may not have

general motor superiority; (p) easy visual recall; (q) extraordinary visual perception skills; (r) planning art production before production; and (s) superior handwriting is not necessarily correlated with artistic talent. In terms of observable process behaviors, the artistically talented demonstrate: (a) originality and idiosyncratic depictions; (b) completion of product; (c) subtle or more varied graphic vocabulary; (d) fluency and experimentive use of picture vocabulary; (e) flexibility; (f) confidence and comfort with art media and tasks; (g) purposefulness and directness of expression with clarity; (h) clear understanding of structure and a sense of the inter-relationships of parts in an art work; (i) skill in giving objective reasons for critical judgment in artwork of others; (j) genuine interest in the artwork of others; and (k) application of critical insights to own artwork.

Curriculum for Artistically Talented

The curriculum in a program for artistically gifted/talented students should be defined as accelerated and enriched learning experiences about art history, art criticism, art production, and aesthetics. Settings for special programs may be in schools, musems, community agencies, or other places supportive of the goals and philosophy of the program.

Szekely (1981) has shown that teachers with experience in working with gifted/talented students and who have expertise in an art form are able to help the artistically gifted/talented to maximize their potential. These students can be led to very sophisticated forms of expression based on the role models of the artist, art critic, art historian, or aesthetician.

Passow (1960) and Ward (1961) identify and justify the general principles of a differentiated curriculum for gifted/talented students as an area of special education. The broad goals listed below could be adapted to a differentiated curriculum for artistically gifted/talented. These researchers say that curriculum planners for artistically gifted/talented programs should: (a) present content that is related to broad-based themes, issues, or problems; (b) integrate multiple discipline into the area of study;

(c) allow for the in-depth learning of self-selected topics within the area of study; (d) develop independent or self-directed study skills; (e) develop complex, productive, abstract, and/or higher level thinking skills; (f) focus on open-ended tasks; (g) develop research skills and methods; (h) integrate basic skills and higher level thinking skills into the curriculum; (i) encourage the development of products that challenge existing ideas and produce "new" ideas; (j) encourage the development of products that use new techniques, materials, and forms; (k) encourage the development of self-understanding, i.e. recognize and use one's abilities, become self-directed, and appreciate likenesses and differences between oneself and others; and (l) evaluate student outcomes, using appropriate and specific criteria through self-appraisal, criterion-reference and/or standardized instruments (pp. 43-45).

In short, a curriculum for the artistically gifted/talented should be more demanding and challenging, it should be accelerated in pace and amount of material to be learned, and it should establish higher levels of achievement that demand the greatest degree of independent activities and learning possible. Learning experiences for these young artists should extend beyond the walls of the classroom into the community and regional resources. By bringing together these students with others like themselves, they are challenged by peers of similar ability, often critiquing and learning from each other.

A Call for Research

Although there have been many fine studies about the artistically talented as a unique population, they deserve to be better represented in the literature of art education. These students offer a rich source of subject matter for graduate research. There is a need for identification procedures, reliable instruments, correlation studies, longitudinal studies, ideas for differential curricula, and innovative programs. The areas of art criticism and aethetics for gifted/talented learners and art curriculum for the intellectually gifted are virtually unexplored. More attention

needs to be given to talented students who are not served in gifted programs because they do not score high enough on standardized tests. The quantification of art behaviors, a difficulty in some past studies, needs to be addressed by researchers who have a background in art education. Futuristic studies present a challenge for researchers who want to predict how computers, robotics, and other technological advances will affect the artistically talented in the future.

Art teachers, many of whom were themselves artistically talented youth, need to become better informed about the characteristics of the artistically talented and their products, and they need to become aware of alternate methods of responding to these students during art instruction. The field of counseling and guidance offers the following therapeutic approaches to dealing with unique populations: (a) Client-centered therapy; (b) Rational-emotive therapy; (c) Psychoanalysis; (d) Gestalt therapy; (e) Adlerian psychotherapy; and (f) Behavior counseling. Rsearchers could find out if these strategies, which have been successful in other settings, can be applied to art instruction in the classroom.

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Mentor's Introduction

MAX R. RENNELS
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Mr. Allan Richards, a doctoral student at Illinois State University, has proven abilities in research, teaching and scholarly inquiry. He has a rich background in teaching methodologies in Jamaica and Mexico. His inter-cultural experiences, coupled with his natural curiosities, have led him into the understanding of cross-cultural behaviors. This study is concerned with the development and application of drawing strategies, and how they affect the behaviors of children located in varying cultural settings. As the American society expands its role as a haven for non-English speaking immigrants, our successful role as educators depends upon a more thorough understanding of the vagaries of cultural milieu. This study points out the difficulty of teaching a specific content area to multi-cultural children. It has the potential of becoming a building block for other content related research efforts. Similar to the introduction of Women's Study, Black Study, and Handicapped Study developed on university campuses during the 1970's, awareness of multi-cultural study badly needs attention. The above classes were conceived of as being self-eliminating once the information became fully developed and widely dissimulated among regular course work. The same will be true for cross-cultural study, but it is a bridge that needs immediate attention.
Mr. Richards has put into place the first few planks of the bridge to understanding the behavior involved and confronted by the increased non-English speaking immigrants converging upon the United States from primarily those countries in Asia and the Caribbean.

THE EFFECT OF ART TRAINING UPON DRAWING BY CHILDREN IN A MULTI-CULTURAL SETTING

Alan Richards

The American society is frequently called "the melting pot" because its composition is a unique blend of people from different cultures. In the past, people from all over the world came to America in search of the opportunities which were not available in other societies. Over the years these people became Americanized, adopting the customs and mores of what is referred to as the "American Culture." Presently, there is a new surge of people from diverse cultural persuasions entering the United States. According to Lovano-Kerr (1985), the non-English-speaking population in the United States is expected to increase from the current 30 million to approximately 39.5 million in the year 2000. This increase in cultural diversity is reflected among children attending the public schools. Art educators are particularly concerned because the current pedagogical methodologies are inadequate to grapple with this situation. Cross-cultural studies can provide useful information that may lead to the development of methodologies that are successful in teaching art to children in a multi-cultural group.

Studies in art education support the position that perceptual training improves drawings by children in a single-cultural group. It is not known if perceptual training can improve drawings by children in a multi-cultural setting. Therefore, this investigation will attempt to find out if art training can affect changes in drawings by children in a multi-cultural setting. The literature for this investigation was selected from three major areas: theories about children's drawings, cross-cultural studies in drawings, and studies in drawing strategies.

There have been different theories about how and why children draw the way they do. Arnheim (1974) has been frequently cited for his theories about how children draw. One of his most widely recognized theories is the "Intellectualistic Theory." In this theory, Arnheim

stated that children limit themselves to representing the overall quality of objects because they draw what they know rather than what they see. Another theory, by Kellogg (1969), is that children portray symbols in their drawings that correspond to their level of artistic development. These theories may have addressed the issue of "why children draw the way they do," but they have not explained why children's drawings differ from culture to culture.

Wadsworth (1984) may have addressed the issue of differences in drawings by children from different cultures when he spoke about the factors responsible for constructing knowledge. He suggested that there were four factors responsible for the development of mental structures. These factors were: maturation, physical experiences, social interaction, and equilibration. According to Wadsworth's theory, children from different cultures differ in their rate of maturation, social interaction, and physical experiences, so their drawings tend to portray those differences.

According to Wilson and Wilson (1982), children build reality or knowledge through the search for information about the environment in which they live. They then utilize this information in their drawings to construct and/or invent models of the world or models of reality. Wilson and Wilson stated that children's drawings are combined with innate-determined features and features that are experiences in the culture. For example, American children's drawings portrayed space rockets and other space vehicles, monsters and dinosaurs. These images were a part of the fabric of the American culture. In some cultures, it would be difficult to expect children's drawings to portray these images. Space vehicles, dinosaurs, Mickey Mouse, and anthropomorphic creatures were not a part of those cultures, stated Wilson and Wilson.

The belief that visual symbols in children's drawings were universal was rejected by Wilson and Wilson. They stated that because of innate preferences for certain types of visual order, children from all over the world shared a predisposition to arrange lines and shapes in a certain way. This led to certain similarities among the drawings by children regardless of cultural background. But Wilson and Wilson also supported

the idea that children's drawings were different because of cultural influences.

Differences in children's drawings were also supported by Alland's (1983) empirical investigation of how children from six different cultures drew the human figure and how they used limited colors. Children from Bali, France, Japan, Ponape, Taiwan, and the United States of America participated in the study. Results indicated that Japanese children's drawings of the human figure were the most sophisticated of those groups participating. According to Alland, this finding reflected the quality and quantity of art training available to Japanese children. Children from Bali and Ponape produced the least sophisticated drawings of the human figure. In Bali and Ponape, drawing the human figure was extremely unusual among school children. Alland concluded that culture played an important role in the development of children's drawing style and at a very early age.

In another cross-ultural study, Brittain (1985) analyzed children's drawings from Queensland, Australia, and New York, United States of America. Brittain believed that children between four and five years of age from diverse background would show similarities in their early representations. "Eating" was the topic discussed with subjects prior to the drawing experiment. Children from New York drew interior scenes, automobiles, picnic tables, television sets, and stoves. On the other hand, children from Queensland drew outdoor fires, palm trees, kangaroos, alligators, and houses on stilts. It was also observed that children from New York portrayed themselves eating inside a house, while children from Queensland portrayed themselves outside of a house. According to Brittain, drawings by children from Queensland indicated that they were from a culture different from New York.

Several studies in art education have supported the theory that perceptual training does improve children's drawings. In one study, Rennels (1969) tried to identify methods that would assist the Negro child to discover and to respond to sensory experiences. The child's ability in spatial perception was developed and studied through perspec-

tive drawing and photographs. It was believed that concrete and motoric experiences would help the Negro child acquire basic skills in discovering and responding to sensory stimuli. Two methods of instruction were used in this study: analytic and synthetic. Rennels concluded that the analytic method of instruction was superior to the synthetic method of instruction. However, he mentioned that the success of the analytic method was due to interest arousal through the use and novelty of the Polaroid camera. Rennels also stated that from discussions and the use of a camera, children learned a different manner of responding to visual stimuli.

Burn (1975) investigated the effect of tracing photographs or contour drawings in combination with practice in visually discriminating foreground, middleground, and background, and the effect of how cues were responsible for illusion of three-dimensional picture plane. Results from this investigation indicated that both photographic and contour-line tracing were significant in spatial visualization tasks.

Another study was done by Lansing (1984), who stated that a successful representation cannot be made if the delineator does not possess a mental representation of the object being drawn. He investigated the effect of drawing upon the development of mental representation in children. Children were exposed to five different drawing experiences in which they were asked to observe and draw a two-dimensional abstract object. From the result, it was observed that a more accurate and fully developed mental image was produced when children received instruction, drew objects repeatedly, and drew with pointed pencils and brushes.

To conclude, the literature reviewed here supports three basic position regarding the differences found in children's drawings and the art training influence on their drawings: (1) culture does influence children's drawings style, spatial ability, the rate at which developmental characteristics appear, pictorial characteristics in their landscape drawings, values, use of colors, and representation of three-dimensional forms; (2) instruction and practice improve drawings by children from a single-cultural population; and (3) children from different cultures differ in their rate of maturation, social interaction, and physical experiences so their drawings tend

to portray these differences. There were no specific references in the literature to art training among children in a multi-cultural setting.

It seems obvious that maturation, physical experiences, and social interaction are the three major factors responsible for cultural differences found in children's drawings. Maturation is closely associated with a biological process in which each individual has to reach an appropriate developmental stage, sometimes determined by chronological age, in order to function effectively at various established physical and intellectual levels. However, biological maturation does not guarantee maturity in specific functions. Maturity in specific functions is determined when maturation is complemented by various types of experiences. For example, if a child is ready mentally and physically to pursue specific art functions and training is not available, then maturity in those functions would not be realized. On the other hand, if training was available, there would be a great possibility that maturity in specific art functions would be realized. To assess the effect of art training upon drawings by children from a multi-cultural setting, it should be assumed that the children are already matured biologically.

Controlled practice and/or training and instruction can improve accuracy in representational drawings. It seems logical that instruction and practice in drawing would provide the child with specific types of experiences. These experiences contribute tremendously in developing the child's mental images of the object being drawn. The more developed the child's mental images of the object, the more accurate will be the graphical representation. From this logic, children who are trained in specific drawing activities will excel over children who were not trained in similar activities. Therefore, although children may differ in their cultural persuasion, if they receive the appropriate art training, their drawings should improve. It is recommended, however, that empirical research be done to verify this conclusion.

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Mentor's Introduction

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Karen Thomas was a primary school art teacher for about a decade before she decided to return to Indiana University as a doctoral student. Her involvement in teaching art to young students in kindergarten through the third grade had suggested many questions about young people's art development. Before returning to IU as a doctoral student, Thomas conducted a year long pilot study with her young students from which a number of research questions evolved. Some of these questions, reported in her working paper, will form the basis of inquiry for her doctoral dissertation.

Her research methodology has been influenced by a systematic set of beliefs embedded in "the naturalistic paradigm". Questions suggested by Thomas' pilot study, and her insightful observations, suggest a depth of understanding and fundamental questions about how young children respond to art and create art products.

In their book, **Naturalistic Inquiry**, Lincoln and Guba (1985), write about truth and understanding.

> The history of human kind is replete with instances - and attempts to understand the world. Our curiosity has been directed at the same fundamental questions throughout time; our progress as inquirers can be charted by noting the various efforts made to deal with those questions. What is the world? How can we come to know it? How can we control it for our purposes? What is, after all, the **truth** about these matters? (p. 14)

Karen Thomas is embarking on a journey to begin to answer some fundamental questions in the field of art education about child development and art learning. She is a thorough researcher with an inquiring mind. Preliminary answers to the questions she has posed in this working

paper should sustain her research endeavors over many years. I look forward to her future inquiry and as her mentor am pleased to be associated with her quest.

A NATURALISTIC STUDY OF PRIMARY AGED STUDENT'S VISUAL AND VERBAL RESPONSES TO SELECTED VISUAL STIMULI

Karen Thomas

An important research question in the 1970s was the relative contributions of maturation and learning to the rate of artistic development (Wieder, 1977). Whereas Lowenfeld and his followers emphasized the biological development of the child and discouraged adult interference with children's art production, later researchers emphasized the importance of instruction in the artistic development of children (Eisner, 1973).

At this same time, some researchers began to see a need for an alternate research methodology other than the empirical model that pervaded educational research. Empirical research emphasized objectivity and reliability to such a degree that findings often had little educational significance. The emphasis on quantitative data caused researchers to neglect the important contributions of qualitative data. An experiment that focuses on an isolated variable, in a controlled setting, over a short period of time has little in common with what happens in a regular classroom setting where all variables interact over the course of about nine months.

I decided to conduct an alternate research during the 1984-1985 school year. The study could be termed **naturalistic** in that it had three characteristics associated with naturalistic methodology. First, there was an initially exploratory and open-ended approach to the research problem. The stated purpose of the study was to document my teaching plan, using two related units, with respect to how students respond to my instruction both verbally and in their artistic production. My investigation was not to gain evidence in support of an hypothesis but to gain insight as to how I could improve my teaching, generate questions that could serve as a focus for future research, and work out methodological problems in conducting a naturalistic study. Secondly, the research took place in a natural setting, that is, in the classes I normally taught. Thirdly, I was involved in the

study as both a researcher and a participant (Alexander, 1982).

My objectives were as follows:

1. To document my unit plans and lesson plans emphasizing the component of awareness, design, skill, creativity, appreciation, and responsibility.
2. To tape record my presentation of each unit and lesson to the children.
3. To take slides of the visual stimulation used to solicit verbal and productive responses from the students.
4. To tape record my students' verbal responses to the stimulation.
5. To take slides of students' productive responses to the stimulation.
6. To keep a log during those units to record various observations of students' verbal responses and actions while working on their art projects.

The study was conducted at a primary elementary school in the midwest that consists of grades K through 2. I decided, initially, to include all my classes in the study and focus on units that featured geometric shapes as building blocks for students to create animals and people. It soon became apparent that this was unrealistic, due to the limitations placed on my time by my teaching responsibilities. In the actual study I included only 12 first grade classes, 5 second grade classes, 4 kindergarten classes, and a readiness class and only focused on the animal unit.

The Unit

The objectives for all three grade levels were primarily the same.

1. Students would know the names of five geometric shapes (circle, square, rectangle, oval)
2. Students would be able to point out these shapes in slides of real objects and in reproductions of art works
3. Students would be able to choose geometric shapes and assemble

them to construct a basic body for the animal of their choice

4. Students would be able to use geometric shapes to create animal forms with drawing materials, construction paper, and paint

5. Students would complete the pictures by adding details to the animals and backgrounds of their art work

The kindergarten and first grade classes viewed the same presentation which focused on locating geometric shapes in real objects, an artist's painting, and a student's drawing. The second grade viewed slides of real animals and artists' paintings which depicted animals. These were projected on a large piece of paper. As the students made decisions about which shapes each part of the animal's body resembled, I drew that shape around each part of the animal's body. When the projector was turned off the basic geometric body was left. Students then made suggestions about what details could be added to complete the picture. For their first art projects, students were to choose any animal they wished. All students were provided with a wide range of photographs of animals and art reproductions depicting animals. Some were hung around the room; others were placed in various visual files to which the children had access.

Observations and Questions

By documenting my students' verbal responses and art products I obtained evidence of more common student responses and unusual responses. As a result, several questions occurred to me that suggested avenues for further research.

Observations: Certain items in the slide presentation were mentioned by the students over and over again in all classes. Often they were mentioned in almost the same order.

Questions: What items are pointed out most often in each slide? Which are usual responses and which are unusual responses? How long does it take for the obvious responses to be exhausted? Would spending more time

on fewer slides develop children's powers of discrimination better than spending a little time on numerous slides?

Observations: More second graders made use of visuals in their art work than did first graders, some of whom paid attention to the visuals and some did not. Kindergarten students used visuals the least.
Questions: In a given class, what percentage of students are influenced by visuals and what percentage are not? Are the same students consistently influenced or are different students influenced at different times? What role does chronological age and/or development play in a student's awareness and use of visuals?

Observations: Some children chose one animal for their drawing and repeated that animal in both the construction paper project and the painting project. Other children chose a different animal each time.
Questions: How many children use the same animal in each medium? Are all their pictures the same, or are there differences? What reasons do the children give for their choices?

Observations: It appeared that what was learned about using shape in drawing carried over to the paper project to a greater degree than to the painting project.
Questions: Looking at individual students, what characteristics do they carry over from one medium to the next? How does the change of medium affect their art work? Are there ways I could modify my painting lessons to better accommodate qualities of various media?

Observations: Certain animals were chosen over and over by many students. Often I had to rearrange seating so several students could share the same visual.
Questions: What are the most popular animals? Which visuals seem to impress the students the most? Why? What reasons do students give for their choices? When several different students are obviously influenced

by the same visual, how is their art work similar and how is it different?

Observations: Some students attempted to draw an animal exactly as it appeared in the visual. Others, drawing from the same visual, modified the visual to accomodate their art work. For example, one student viewing a photograph of a koala bear in a three quarter view with only one eye visible drew the bear with only one eye. Others drawing from the same photograph, changed the view to a profile or a frontal view.
Questions: How do students handle what they perceive in a photograph or art reproduction and what they know to be true about an animal? Do students perceive visuals as something to copy exactly or as resources for the details in their own drawings?

Observations: Some students were able to verbalize about the use of shape in art reproductions but were unable to successfully use the shapes to make their own art work. Others had no problem doing either task. I was unable to discern if there were any who could use the shapes in their own work but were unable to verbalize.
Questions: What are the characteristics of those students who do well both in verbalizing about art and in making art as compared to those who have difficulty with one or both these tasks? What relationship is there between a student's ability to respond verbally and his/her ability to produce good art?

Observations: The majority of students who used the visuals in making their art work chose photographs rather than art reproductions. More photographs than art reproductions were available for use.
Questions: Are more students influenced by photographs than art reproductions? Does the ratio of available photographs to art reproductions play a part in the strength of influence of each? Do specific student characteristics play a part in determining what kind of visuals are chosen as inspiration for art production? What are the characteristics of students who seem especially attracted to using art reproductions as a basis for

their art work?

Conducting this type of naturalistic study has many advantages. Teachers can document the outcomes of their instruction and evaluate effects of their teaching. They also can be led to a better understanding of their students and generate ideas for improved instruction. Researchers are able to elicit questions from the field that may be more applicable to the actual practice of teaching. This type of research offers researchers opportunities to work out methodological problems before embarking on a more elaborate research study.

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Mentor's Introduction

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As a very young field we tend to think for the most part in the present tense. When pushed we may speculate about the near future. But relatively few of us seem to care enough about our antecedents to read history; and only a small handful of full fledged art educators (most of these in this decade) actually **do** historical investigations. But there is an emerging concern to probe the misty mysteries of our genesis. Two recent conferences (one in Sao Paulo, Brazil and the other at Penn State University) have attracted a significant number of our colleagues. And the popular acclaim given Diana Korzenik's **Drawn to Art** has also proven an attractive model.

We probably should record the achievements of our notable ancestors, many of whom are still active. Where are the biographers among us? Where can a neophyte, a potential graduate student go to receive the education and spiritual support needed to do solid biographical research? And what about the historical developments of our organizations? Do we routinely create a post for organizational historian to sit beside presidents and treasurers on our executive boards? Are we careful to retain the archival stuff needed to create the "paper trails" needed to create a coherent history?

Ms. Rhoades, because of her vital interest in (almost a fascination with) international art education has determined to do a limited history of our major international art education association: INSEA. Because the organization failed, from the start, to recognize the need for a fixed location for its records (failed to fund and/or obtain a voluntary Executive Secretary) the haphazard assortment of documents represents a challenge of heroic proportions. Much data must be collected from interviewing living monuments with fallible memories. Yet the process will not only be satisfying for Ms. Rhoades as all creative

enterprises are for the creators; but it will result in a study to feed the curiosities of many of us who can only now speculate intuitively about the events that have produced today's conditions. I'm not yet sure about what history can teach us, but a well-wrought history has its own esthetic force and can provide the kind of insights into the human condition that a fine piece of theater or painting can. Historical scholarship is as significant for us as a field as any of the more popularly practiced forms of research. Studies like this one by Ms. Rhoades will add to the attractiveness of the method even as they add to our self-understanding.

THE INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART: A BRIEF HISOTRICAL OVERVIEW

Jane Rhoades

"Time," wrote Thoreau, "is but the stream I go fishing in." I had the fortunate opportunity to have a history teacher who instilled in me a sense of wonder about "fishing." She taught me that history was not a neat and narrow man-made waterway, but a broad stream of eddies. She taught me to focus on the process of history and not to be obsessed with memorization of names and dates.

Historians are the scientists of hindsight. They have chronicled culture. They have told the stories of wars and the fall of empires. They have told the story of Man the Creator, of art, music, and literature. Historians are preoccupied with the question: What chain of events made it turn out that way? And the same question underlies this study—specifically, what events precipitated the origin of the International Society for Education through Art—INSEA.

It was 1945. The U.S. had destroyed Hiroshima and Nagasaki. World War II had come to a close—45 million people were dead. In the same year that Europe was climbing out of the wreckage of war, Frank Lloyd Wright was submitting his design for the Guggenheim, and Martha Graham was performing Copland's Pulitzer Prize winning "Appalachian Spring."

The League of Nations held its final meeting in Geneva and turned over their assets to the newly formed organization: on October 24, 1945, the United Nations' Charter went into effect.

During the following year, the U.N. held its first General Assembly in London. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) also held its first General Conference. At that time and at the second General Conference, held in Mexico City in 1947, resolutions were adopted to initiate inquiries which would promote international understanding through art education. The Director-General was instructed to appoint a committee of international experts. This committee

met in Paris during May of 1948. The chairperson, from the United Kingdom, was Sir Herbert Read. The recorder, a representative from the United States, was Dr. Thomas Munro. Read, Munro, and the other committee members laid the foundation for INSEA. This group recommended the establishment of a national committee from each UNESCO member country to serve as facilitators of cultural exchange in the arts. They also recommended Paris as the site for an international office which would serve as a central clearinghouse for world cooperation in the arts.

Having adopted this set of proposals for administrative machinery, they went on to discuss the functions this "machinery" could carry out. They are:

(a) information regarding improved methods for teaching the arts;

(b) circulation of exhibitions, not only of great works of art, past and present, but also students' work illustrating various educational methods;

(c) information regarding sources of supply for materials to be used in the teaching of the arts, such as reproductions, books, phonographic recordings, musical instruments, painting and modeling equipment, films, etc.;

(d) translation and publication of important books and articles in the field, most of which are not available for widespread use by teachers;

(e) encouraging the arrangement of international dramatic and musical festivals;

(f) encouraging the organization of international federations of teachers and other professional workers in the field, and international congresses for the exchange of ideas;

(g) assisting teachers and school systems in search of expert council on educational problems to secure it from the best qualified sources;

(h) aiding and encouraging the interchange of teachers and students, and the establishment of scholarships for research, especially for the purpose of observation and study in foreign countries.

(Munro 1956, p. 151-152)

The UNESCO General Assembly approved the initial committee's "machinery" and early in 1949 a documentation center was established.

This committee's efforts were not focused solely on visual art education. They understood "arts" to include music, creative writing, theater, dance, and cinema. The term 'general education' was understood to cover all ages. It was not limited to school instruction, but included areas such as museums, folk arts, and television.

Read's committee worked at a time when there were continued tensions and unsettlement in the world situation. As normal cultural interchange had not been reestablished since the war, it was felt that constructive international measures along these lines were extremely urgent.

At UNESCO, emphasis was placed on developing positive cooperation among all the peoples of the world. Dr. Munro wrote about the specific role the arts played during these early years:

> Underlying the project for the arts in general education is a belief that the arts can and should be used as a means to international understanding and sympathy, hence to reduce antagonism between racial, religious, social, and political groups, and to develop mutual tolerance and friendship. A second assumption is that the arts should be used in a systematic way, under official or semi-official administration. It is not enough to rely on the work of individuals or small groups, as in the past. They are too weak and limited; they do not utilize the potential social values of art to the full. In the third place, it is not enough to train and encourage artists themselves, or even to help circulate their works among the general public. One should go more deeply into the educational process; work with schools and other educational agencies in disseminating world art, so as to insure its reaching wide areas of population, children as well as adults, laymen as well as specialists, and in the most effective ways.
>
> (1956, p. 153)

Munro felt that art should be used to unite the people of the world. He

even advocated conducting empirical studies to see what kinds of art best developed "cultural interchange."

The works of Munro and Read will be examined more closely to see how their separate ideas influenced INSEA's origin and also how their ideas worked together in the formation of INSEA. It is known for sure the name of the society, The International Society for Education through Art, is directly related to Sir Herbert Read's book **Education through Art.**

Now turning to some of the "nuts and bolts" in the initial operation—Professor Edwin Ziegfeld told me that the first person to actually hold a position dealing with the arts in education in UNESCO was Mr. Trever Thomas. Ziegfeld also wrote about this Welshman in his article "INSEA: Some Observations on its History, Program, and Problems." He stated:

> He was, as I recollect, nominated for the position by Sir Herbert Read. He originated and began publishing a small magazine, "The Arts in Education," but it did not secure the necessary sustained backing of UNESCO and was discontinued.
>
> (1977, p.5)

As things developed, problems began to arise and it seemed that more expert help was needed. The 1952 UNESCO document called **The Visual Arts in General Education** reported:

> Meanwhile, it had become increasingly evident in the Secretariat that as the project developed, problems were arising which called for further expert advice. Accordingly, a second Meeting of Experts, comprising a larger number of specialists drawn from a wider geographical area, was convened at UNESCO House in November 1949 under the Chairmanship of Dr. Thomas Munro (United States of America) with Mr. Marcel Kuvelicer (Belgium) as the Rapporteur.

The outcome of this second "Meeting of Experts" reaffirmed the general principles outlined by Read's group, but offered some more specific suggestions. In particular, the ways information could be obtained and dissem-

inated, and the kinds of publications needed. Most importantly, this second group strongly recommended that their efforts not be dissipated over too wide a range of subjects—but be limited to the visual arts.

This committee favored an event which would bring together specialsits and teachers who were directly concerned with the practical problems of art education.

At UNESCO's Fifth General Conference session in 1950, approval was given for the continued exchange of information on the visual arts. Also, exchanges of children's art work were encouraged. The need to organize a seminar was emphasized.

> The seminar is a specialized form of UNESCO activity which has been evolved particularly in relation to education and work in libraries, and which has been found over and again to be one of the most effective modes of operation. A seminar is an international working meeting, attended by specialists and teachers selected by the governments of Member States and conducted by a Director of UNESCO's choice. The participants pool their experiences and compare ideas, seek the most effective methods and train themselves in their use, prepare materials appropriate for the techniques thus evolved and draw up plans for their pracical application and improvement. Seminars are also experiments in international understanding.
>
> (UNESCO 1952, p. 4)

Professor Ziegfeld said that after the fifth session, Mr. Thomas began organizing an international seminar on the teaching of art in general education. It was through the support of a United Kingdom National Commission that the location was set which was Bristol, England.

In the early 1950s, there were between sixty and seventy Member States in UNESCO. A letter of invitation to participate in a seminar was sent, along with a document of information. This document outlined the objectives of the seminar:

> To examine the theory and practice of the visual art education at different age levels in various types of educational

> institutions with reference to conditions prevailing in various countries; to consider the ways in which the teaching and appreciation of the visual arts can enrich national cultural life and contribute to international understanding; to provide a basis for future UNESCO activities which would serve to stimulate and facilitate art education in Member States and promote cooperation for this purpose.
>
> (UNESCO 1952, p. 4)

Dr. Ziegfeld reported (1977, p. 5) that only nineteen Member States sent delegates—les than one-third. He stated,

> Were the same thing to happen now, I do not believe that the proportion responding favorably would be much, if any, higher; although I believe that there would be some substantial response from the communist countries, many of whom have recently shown a deep interest in INSEA and have participated in it.
>
> (1977, p. 5)

The point made of communist country involvement is an interesting one. Why initially did communist Member States not participate in INSEA but now show interest? If there is information to be found, would I have access to it? For example, would I find out from Russian documents why they did not participate in the early years but have shown interest in the last fifteen years? Is INSEA an organization where "East can meet West" on nonpolitical grounds as it was intended to be, or is INSEA an organization easily manipulated and used for political advantage?

Returning to the seminar, Mr. Charles Dudley Gaitskell was appointed Director of the Seminar. Mr. Gaitskell was the Director of Art at the Ontario Department of Education during the time Dr. Ziegfeld was designated as a specialist-consultant. There were thirty-six delegates who took part in the Seminar July 7-27, 1951. Thus far, I have had the opportunity to interview two participants of this Seminar and gather some published data (although two of the books are in Arabic) which I will deal with more

extensively in the future.

The report of the seminar, which serves as a summary statement, is as follows:

> . . . an important aspect of the seminar lies in the fact that some forty people, virtually strangers to each other, coming from twenty different countries with as wide a range of background, cultural, language and environment as one might expect to find, became within a few days wholly united in a common enterprise and a mutual interest in the arts and their understanding. This was in itself the living manifestation of the basic belief they all shared, whatever might be the incidental differences of their teaching practice, in the unfathomed power of the creative arts to enrich and illuminate the quality of human relationships.
>
> (1952, p. 5)

This exciting seminar, the first international meeting of art educators, was the birth of the International Society for Education through Art.

From that point they developed their first constitution and elected officers. In Article II of their Constitution they outline the purpose of the organization:

> The purpose of the Society shall be the encouragement and advancement of creative education through art and crafts in all countries and the promotion of international understanding. Their purpose shall be archived by such means as the publication of a bulletin or journal, the exchange of information, persons and materials; the organization of exhibitions of original works, reproductions and illustrations of methods of art education; the organization of conferences, meetings and study groups; the encouragement and coordination of researchers concerned with art education; the establishment of an international institute for art education.

It will be interesting to see how the various administrators have held to this purpose over the last thirty-five years. There are still questions to be

answered and I am hoping to answer them through my historical "fishing expedition."

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Mentor's Introduction

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Discipline and disciple are words with a common ancestor, and in the world of scholarship they are almost as parent and child. A disciple is usually an individual who has chosen to follow an adherent of a discipline in order to obtain the esoteric lore they carry—to learn the bodies of facts within and among the academic disciplines; to gain a sense of which theories are aging and tired, which theories are comfortable and middle-aged, and most importantly, which of the infant theories, in time, will demand to be reckoned with; to have eyes directed to insiders' insights; to gain a sense of what to read and who to read; to hear criticized those scholars judged brilliant or tarnished; to observe inquiry modes, methods and methodologies and to try them for one's self; to gain a new way of life, to enter a new world, and finally to feel one's self a member of that new disciplined-world. And if the disciple is adept, then before long the roles might be reversed and the disciple becomes the teacher of the teacher. The once-disciple becomes the specialist who enters realms the teacher has not entered, perhaps could not enter.

When I first met Jennifer Pazienza she was a competent elementary art teacher, eager to learn even after meeting those hundreds of students each week. She wanted to teach art history to her students, and I said, "Well, if we are to follow Bruner's dictum 'the child is an inquirer' then we will need to see how art historians do their historical research so that we can teach kids to inquire as they do." And now Jennifer is digesting treatises on philosophies of history and expositions on art historical methodology. Jennifer the "disciplined" scholar is now saying to me "have you read. . . ?" "did you know that. . .?" —taking her teacher for a ride--an exciting ride.

TEACHING ART HISTORY TO CHILDREN
A PHILOSOPHICAL BASIS

Jennifer Pazienza

"The problems that give rise to philosophies emerge when the strife of ideas and experiences forces men back to basic assumptions in any field." (Randall, J.H. Jr., 1958)

> Our own field of art education - and indeed all of education — is now well beyond the threshold of a period of accelerated transition and significant change. Favored ideas and goals, which for some time have been assumed to be the proper bases for wise curriculum content and sound teaching practice, are now being held up to question (Barkan, 1962, p.12).

Manual Barkan recognized the value of curriculum development ideas expressed by Harvard psychologist Jerome Bruner and strongly suggested art education's adoption of them. Applying Bruner's (1962) thesis to learning in art education, children would gain an understanding of the fundamental structure of the subject art and its modes of inquiry. Intellectual activity is understood, for instance, to be the same in "kind" for the art historian doing historical inquiry out in the world as for the elementary school child in the classroom, the difference is one of "degree".

As loud and compelling as it was, Barkan's call for change in art education either fell on deaf or reluctant ears and those who were listening were unable to successfully adapt theory to practice. Now, nearly twenty-five years later, the Getty Report is calling our attention to the problem again.

Translating theory into practice is a problem. It can be an even greater problem when a theory does not exist. Such is the case, I believe, with art history education. The continuous nonexistence of sound and successful art history education practice is due to the lack of a sound philosophical basis from which theories of art history education curriculum can be designed. The need for establishing an adequate philosophy of art history education would seem most desirable if the strife of ideas and experiences

is to be resolved.

Teaching and Inquiring

To know anything of the "way" art history should be taught requires an understanding of what it is, how it works, and of what value it has for children's education. Examining the parts ie., art, history, and education, establishing a philosophy for each, can serve to enlighten our understanding of them in relation to each other.

An art education concerned with the question of what art historians do is one that has as its central philosophical premise the study of the subject art, that is the construction of interpretations of meanings of works or groups of works of art. Through investigation of various inquiry processes employed by exemplars within the discipline of art history we might come to know something of the way in which historians construct interpretations of meanings. However, inquiry into method alone is insufficient. "Various determinants influence, either consciously or unconsciously, the historians' thinking and writing about works of art. Among the strongest of these is the scholar's conception of history itself. He must have historical awareness if he is to think, talk, and write intelligently about the visual arts. Art history, then, is molded by a philosophy of history." (Kleinbauer, W.E., 1971, p. 13)

Do Art Historians Need a Theory for Inquiring?

Recognizing the importance of examining the underlying principles of art historical inquiry is a current concern within the discipline itself. James Ackerman from Harvard University writes:

> Art history in this country has been a discipline without any avowed theoretical base; until recently few of us has cared to reflect on the assumptions by which we work. . . Art history has given a false impression of maturity because its material has prompted the development of sophisticated techniques for representing the historical sequence of works of art primarily through the paradigm of style evolution

and the evolution of symbolic imagery through the discipline of iconology. These and other key features of our method came into being two generations ago, and since that time theoretical activity has stagnated (Ackerman, J., 1973).

Keith Moxey, from the University of Virginia, attributes the current renewed interest in the work of art historian Erwin Panofsky, evidenced by the publication of a new book, a symposium at the Centre Pomidou in Paris, and a session at the 1985 College Art Association annual meeting with the discipline's recent arousal of theoretical concerns. Reflecting upon these he writes:

> American art history has become increasingly self-conscious about the theoretical ssumptions underlying its scholarly productions. In the context of the radical and far-reaching theoretical transformations that swept anthropology, history, and literary studies in the 1960s and 70s art history seemed attached to eternal verities. There has been very little discussion of theoretical issues. . . . however, it was perhaps the adaptation of philosophical and linguistic theories by literary critics that ultimately proved most influential (Moxey, K., 1986, p. 265).

Art history has grown to be a discipline whose inquiry methods are grounded in practice. In other words, art historians most often learn to inquire from other art historians. While there may be those within the field of art history who see no real need to examine the grounds from which they conduct their inquiry Svetlana Alpers (1977) contends that histories are made, not discovered. "As scholars art historians all too often see themselves as being in pursuit of knowledge without recognizing how they themselves are the makers of that knowledge" (p. 6). For art history education to gain its place as an epistemologically respectable discipline, that is one with an adequate theory of knowledge, we ought to seek to discover and understand the underlying assumptions

of its aims, values, tasks, principles, and techniques which in turn define its practice.

The Function of History

Historians are the makers of knowledge whenever historical investigation and interpretation into works of art become written accounts of possible meanings. But what exactly is an historical account? That would depend upon the individual interpreter's view of what history is and what theory of knowledge it should be attributed with. There are those who regard the past as a record of chronologically ordered facts. When the evidence can be empircally verified the account is complete. Since events in the past are just that, in the past, all that can be known is that which can be immediately perceived, any manner of speculation as to what might have occurred simply is not subject for consideration. However, there are those for whom history is not a mere record of events in the past, but events understood as outward actions of ideas. To know the idea behind an action or actions constituting an event is to know, as reasonably as possible, the mind of another. In so doing, the individual knows something more of his own. For these historians, history is for human self knowledge.

> Knowing yourself means knowing, first, what it is to be a man; secondly, knowing what it is to be the kind of man you are; and thirdly, knowing what it is to be the man you are and nobody else is. Knowing yourself means knowing what you can do; . . . the only clue to what man can do is that it teaches us what man has done and thus what man is (Collingwood, 1946, p. 10).

Two Classical Modes of Inquiry

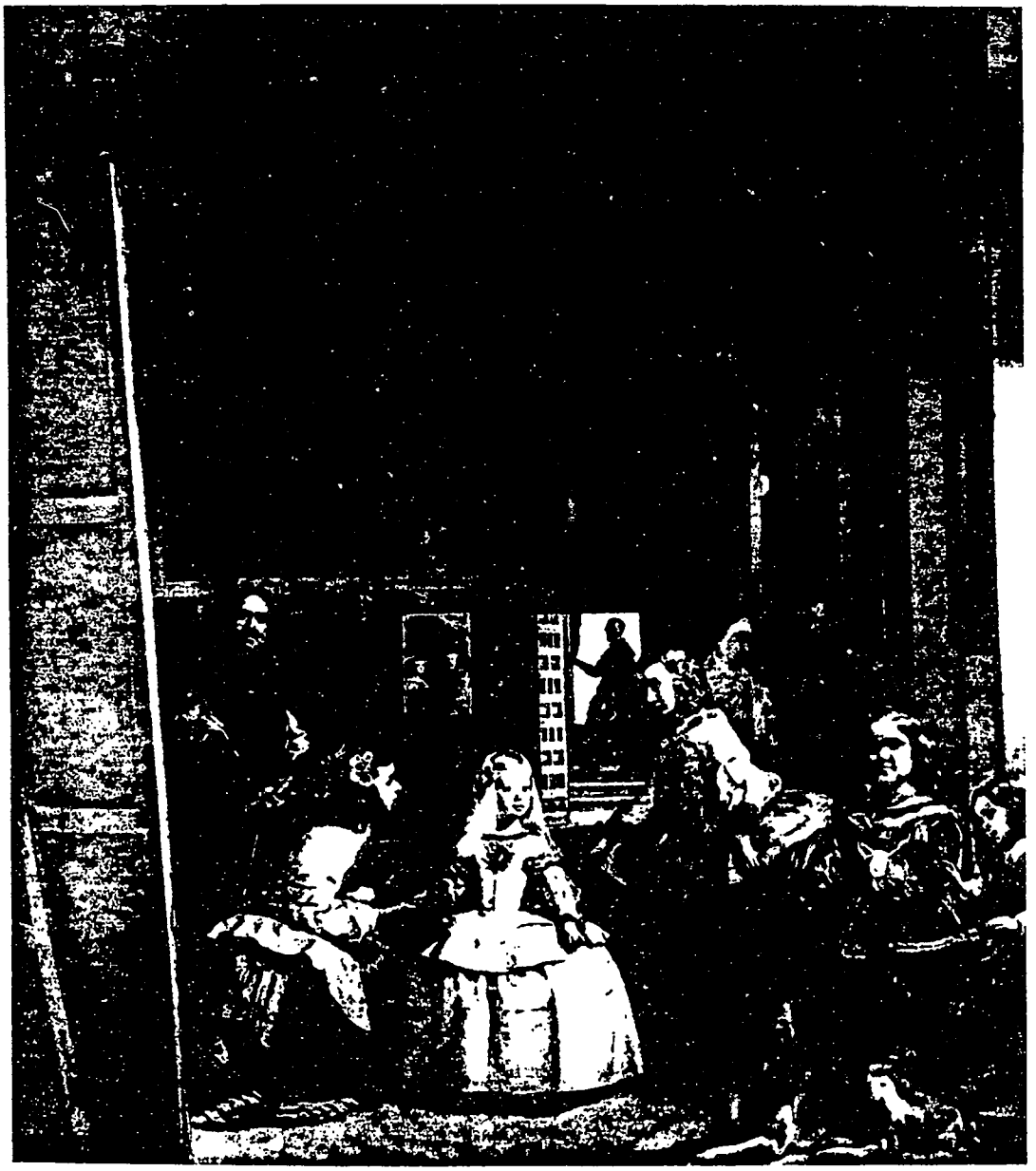
What effect has each of these positions, positivist and idealist, had upon art historical inquiry? Roughly said, the first, a positivist approach, most evident in the work of art historian Heinrich Wolfflin, (1932) would yield an account derived from the work itself. Consideration of the works' formal

structural qualities, that which can be immediately perceived and known would be of paramount importance. Ultimately, an account of the evolution of the style of the work would prevail. The second, an idealist position, strongly influencing the work of art historian Erwin Panofsky, (1939) interprets the works' meaning, in terms of its cultural context, leading to consideration and examination of the conditions and influences surrounding the works' birth, ideas present in the culture, either consciously or unconsciously known to the artist, yet discerned in the work.

While the above represent the two major classical modes of inquiry in art history it should also be noted that there are many others, each contributing to and making new the knowledge we have about works of art. What is important to understand is that different inquiry modes may yield different knowledge about a single work of art. In other words, each inquiry method has the potential for bringing about some new understanding to add to a work's meaning and in turn its meaning to us.

Consider for a moment an abbreviated version of a brilliantly written essay on Velazquez's "Las Meninas" by Joel Snyder. Beginning with the question of how we come to comprehend the meaning of "Las Meninas" Snyder looks first to the established literature which grounds the work's meaning in an aspect of its formal structure, its perspective. Examining the painting's perspective, he finds a discrepancy and through diagrammatic explanation Snyder convincingly locates the point of convergence to be other than what it had traditionally been. In so doing, interpretations which relied on the previous understanding of the painting's perspective are negated. How important is this to Snyder's ultimate account? It is central. The traditional explanation of the painting's perspective led past interpreters to believe the reflected image on the back wall to be that of a corporeal king and queen situated outside the picture plane leading to a completely different explanation of their contribution to the meaning of the painting.

Snyder's theory of the painting's perspective places the source of the reflected image to be the double portrait being painted on the depicted canvas.



Diego Velazquez, Las Meninas, 1656.

But why the king and queen, he asks? And why a mirror image? Velazquez could have painted anything on that wall. Turning to the Spanish literature of the time, a number of books regarding the proper education of princes is revealed. This was known as Spanish mirror literature. Here the word mirror was used metaphorically. These works were intended to mirror or reflect proper conduct, the conduct and standards learned from the father and mother, the king and queen. The role of art was understood as that which had as its task the perfection of nature. Through further investigation Snyder discovers that Velazquez was more than aware of this literature and suggests his adopting it for use as a visual trope in "Las Meninas" (Snyder, 1985).

Joel Snyder provides us with a possible interpretation of "Las Meninas" which includes inquiry into the painting's structural significance and its historical cultural meaning. In so doing, the worlds concerning the conduct and standards of the Court of King Phillip and Queen Maria Anna, the Infanta Margarita, the court artist, and art are illuminated. An understanding of the history of the work and the work in history is revealed.

How does this further our understanding of the relationship between art history, art, and the goals of art history education?

The Goals of Art History Education

Art history education ought to provide individuals with increased knowledge of the subject art in accordance with the intellectual skills necessary to acquire that knowledge as well as the ability for individuals to utilize artistic knowledge for increased understanding of self and world. How could art history education achieve such aims? To answer that question understanding the "work" of art is essential.

The "work" of art resides in its ability to reveal knowledge regarding visual versions of others' worlds while revealing knowledge of ourselves to ourselves. But a work of art can not work until it is called upon to do so. The art historian as interpreter works the work of art by inquiring into its history as well as the work in history seeking to reveal the worlds within it.

What meaning does this have for teaching and learning in art history?

The Value of Art History Education

The educational value of teaching children to model the various modes of inquiry employed by art historians resides not only in the construction of interpretations of meanings of works of art but in the construction of personal worlds as well. Through reflective and comparative questioning and the formulation of written or crafted accounts children can begin to understand how meanings of works of art can contribute to their lives. As each inquiry mode determines the questions asked of a work of art, so, too, do they determine the questions asked of various aspects of children's worlds. The answers received become the knowledge necessary to the construction and reconstruction of worlds made. As children come to know the worlds revealed in a work of art, through investigation into the conditions leading to its birth, or the work's past, its cultural context, or the work's present, its future, or the work's continuous presenting through time, children can begin to construct possible versions of their worlds' past, present, and future.

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Mentor's Introduction

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Flannery O'Conner said, "I write because I don't know what I think until I read what I say." The clarifying power she described is familiar to those of us engaged in education and research—the form of our thinking is shaped as the hand delineates letters into words with pen or pencil, or as a typewriter, perhaps even a word processor, strings sentences into the structure of an idea. Peter Voulkos described his way of working with clay to an audience at a crafts conference: "Most of the times when I work I work in the dark, but sometimes I have just a vague idea of something and I want to bring it into being." I think Flannery O'Connor would have recognized his understanding, especially when Voulkos added, "If I knew what it was going to be in advance—if I had a visualization that I could draw on a piece of paper, there'd hardly be any point in my doing it." The point in asking graduate students to write the kind of autobiographical narrative that Joan Yochim explores in her paper is for them to know—to know what they think about art, about teaching art, and, especially, about teaching art in specific contexts to individuals who have their own unique autobiographical situations.

In his rich and provocative essay, "The Message in the Bottle," Walker Percy described a castaway on an island whose isolation is now and again slightly relieved by his discovery of bottles washed onto the shore. These bottles carry messages of a very diverse nature. In one is the announcement that 2 plus 2 = 4, in another is the news that "Jane will arrive tomorrow," and yet another contains the message, "Being comprises essence and existence." Of course, readers recognize that the situation Percy constructed is an analogy for an individual's life, and it is Percy's way of introducing us to the notion that there is a difference between a piece of knowledge and a piece of news. He argued that while both are real, that is to say valid, we are prone to mistake a piece of

knowledge for a piece of news, as, for example, when we attempt to apply verification criteria to a piece of news. Here his analogy has moved into epistemology (he is asking us to reflect on the nature of knowledge) and such questions are inextricably embedded in **how** we come to know, that is, what we sometimes call research. If art is thought of as one of the messages washed on shore in Percy's bottles it is what he called a piece of news, that is to say, its nature is existential, and existential questions are the province of phenomenological and interpretive, or hermeneutical, methods of research.

Phenomenological and interpretative perspectives on the world clarified the necessity for a method that Roger Poole refers to as deep subjectivity. "Deep subjectivity," he claimed, "has to discover (first of all) and then to trust to (even harder) a space of personally won philosophical commitment." Ms. Yochim's paper is an instance of the narrative research with which graduate work in Art Education at The University of Iowa is identified. She writes about places and events and people from her own history that really matter to her and, in making these choices, she discovers her personally won philosophy. Such narratives gather fragments of experience into a new form so that, for writer and readers, meaning and values are revealed as both past and present appear differently and are merged into a new perspective. The understandings from this kind of research are authentic because they are existential for the writer, and, when the narrator is insightful and deeply reflective, existential understandings are possible for readers, too, through the experience of what Barbara McClintock called "shared subjectivity."

Occasionally, I am asked why I have graduate students read accounts by novelists and storywriters. Adeptness, obviously, is one answer. Of course, I hope that reading skillfully presented written works will establish a touchstone from which they can construct quality writing voices of their own. A more fundamental and important intention is that they discover a community of people for whom writing is a way of making sense of life. Ms. Yochim describes her experience of this kind

of affinity that may develop between reader and writer. She reveals shared subjectivities, and, through her paper invites us to share these and others, as well, from our individual life perspectives.

CONVERSATIONS AND POSTCARDS

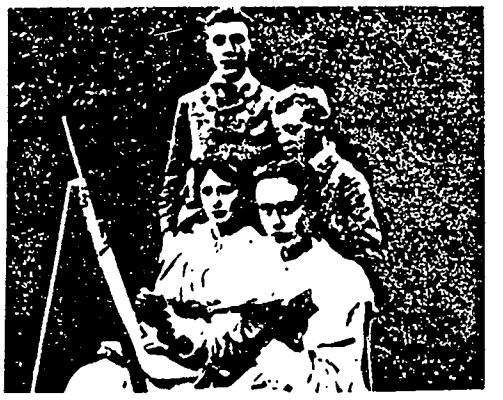
Joan Yochim

Many words and phrases Virginia Woolf used in "A Sketch of the Past," were those I had searched for to convey the importance of **my** childhood places. While reading Woolf's journal entires, I felt as if the phrases were mine, not hers. I absorbed the atmosphere and images she created and compared our summer memories. Her journal notations movitated me to write along with her. After a few pages in each journal, I realized that we were having a silent dialogue. We were discussing similarities of place features, activities, and feelings. I was drawn into her remembrances and invited her to share mine.

I was the more fortunate party in our conversation; Woolf always spoke first. She referred to the distance of her summer home from London where she spent winters: "The distance was a drawback; it meant we could only go to St. Ives in the summer. Yet that made the country more intense. . . nothing we had as children was so important to us as our summers in Cornwall (1976, p. 110)." The intensity of Woolf's feelings for her Cornwall experiences was due partly to the specialness of having a summer house and to the ritual of returning every summer. Her reflection clarified for me my own reasons for choosing our family beach house as a focus for understanding an earlier self and for using places as vehicles for personal description. I shared with Virginia, through my hand-written notebook, detailed accounts of yearly trips back and forth between city and shore. Country and shore times of childhood were unified and bounded, cut off from everydayness and more easily remembered. Images of those events and places remained visually intact and whole, unchanged and easier to interpret. As I copy these lines from my journal, with her diary sitting nearby, I wonder which one of us is speaking. I am drawn back to the text for an answer and become involved in other descriptions.

Woolf's manner of writing enhanced an impression of chats between two old friends. Her way of inventorying and stringing together pictur-

esque phrases, punctuated by semicolons, and adding asides, separated by dashes, allowed me to interrupt with reflections and pictures of my own. She tried to convey what it was like to be a child in the country: "To get away to the end of England; to have our own house. . . to hear the waves breaking. . . to sail in the lugger. . . to dig in the sands. . . to scramble over rocks. . . to go down into town (1976, p. 110)." Is that Virginia or Joan I see now in memory scampering over sand dune and rock jetty and in early evenings walking into town for an ice cream cone covered with jimmies? Her litany guided me to notice extraordinary details of shore days.



Her view from Lookout Place evoked in me a walk to the end of Norwood Avenue where I gazed over the dunes. As I stood with bare feet buried in warm sand, I looked to the right and left along thin strips of bleached sand, broken into small beaches by jumbled rock jetties; every summer we chall-

enged ourselves and each other to add one more beach to the length of an afternoon walk. I felt the lulling motion of waves as I viewed and counted scattered heads bobbing in the ocean — swimmers protected from possible harm by attractive, muscular, young lifeguards sitting high above sand in white, box-like chairs; my eyes scanned the horizon, taking note that sky was almost indistinguishable from ocean in much the same way that long summer days gradually faded into night; the boats — some barely dots in the distance — reminded me of early morning fishing trips with the whole family crowded into our old garvey. Few of my city friends loved the beach and water as I did. The scratch of sand on sunburned legs. . . thick callouses on always-bare feet. . . the splash of a cold wave on warm skin . . . these were irritations to city dwellers. I associated them, as I'm sure Virginia would have, with long, lazy, special summer days of sun and freedom. Each detail could motivate a story of its own. . . and all could be woven into a

place portrait or the story of a little girl, privileged to live in a special time and place. Neither shore nor country stayed the same.

In much of her essay Woolf was concerned with how to weave individual scenes into coherent stories of whole lives. Images of "moments of being" were embedded into many more moments of non-being. . . of unconsciously lived everydayness. One journal entry explained that ". . . I think I have discovered a possible form for these notes. That is, to make them include the present — at least enough of the present to serve as a platform to stand on . . . (1976, p. 75)." It seems natural that as a writer Woolf would use her adult self to relate separate early scenes and moments. Through carefully chosen and ordered phrases she moves us back and forth between past and present; in the process, she discovers and explains who she is and was, what her influences were and are, and how the adult writer uses past places as contexts for present ideas and feelings.

Without realizing it, we have been lead to know the writer, not the little girl, and how writing for her was an act of exploration. What was it like to live in England during those years? "Now for the first time I have written down [my moments of being], and I realize something I have never realized before. . . I felt I had made a discovery. . .perhaps this is the strongest pleasure known to me. It is the rapture I get when in writing I seem to be discovering what belongs to what. . . that behind the wool is hidden a pattern. . . that the whole world is a work of art (p. 71)." Sharing and finally understanding the depth of Virginia's feelings, I am left with a great need to make my own explorations and discoveries — who were those individuals and what were those places that formed me and, now, represent half-a-lifetime? Will my discoveries about myself relieve the hollow ache emerging from long talks with Virginia?

To "see" my own places and myself, I took Virginia's advice and wrote. And as I wrote I began to make sense of my worid. . . how my places came to have meaning and how those meanings influence interactions with the present. Although I wrote primarily of homes and familiy activites — like Woolf, to put the past to rest — some journal entries spoke of art making

places. I wondered, for example, how my high school art classroom - in an old stable and looking much like a real artist's studio - influenced my romantic notion of "being an artist". Or if my preference for sharing art making places and activities with others is grounded in activities shared with Mother - painting endless sea shells with brightly colored nail polish; cutting out pictures from magazines to fill innumberable "theme" scrapbooks; passing long summer evenings tediously following lines in paint-by-number oils of dogs, birds and beach scenes. Virginia, did you spend long afternoons and evenings making up and writing down stories? Did you have a desk of your own? Or did you share space at the dining room table, at Father's large desk; or spread your art making things out on the big double bed as I did?

Conversing with Woolf caused me to reevaluate art education research methods. Could I serve as an intermediary by sharing art place meanings communicated to me by high school art students? Could I write, rewrite, and find patterns of individual and group meanings hidden behind talk of everydayness in art classrooms. . . of mixing paints, painting still lifes, hanging reproductions and learning about primary colors? How might I write to communicate the sense of students' dialogues with each other and with art teachers about the importance of the art room itself - its organization and objects? Would this format describe the influences of places called art rooms on future art appreciators and makers? Would conversationally relating my place meanings and student meanings help other art teachers create more meaningful environments?

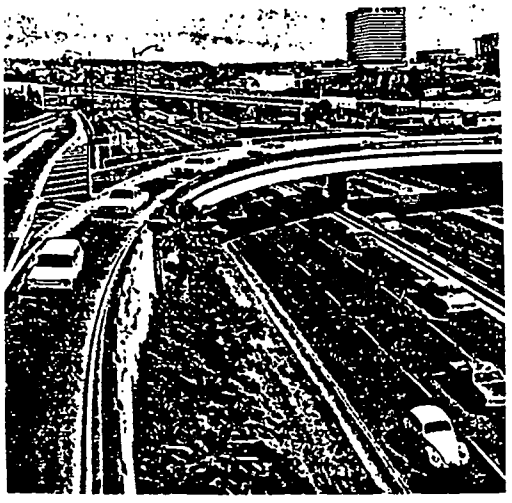
Having discovered a format for investigating the significance of physical environments and a method for enhancing writing skills, I continued my journal keeping while reading other authors. My initial reaction to Joan Didion's essays, according to notebook entries dated Spring 1987, was one of excitement in finding a kindred soul, another woman who had, as an adult, lived through the chaotic 60s. So many of her images and flash character studies restructured my remembered feelings and experiences of teaching in a large city high school.

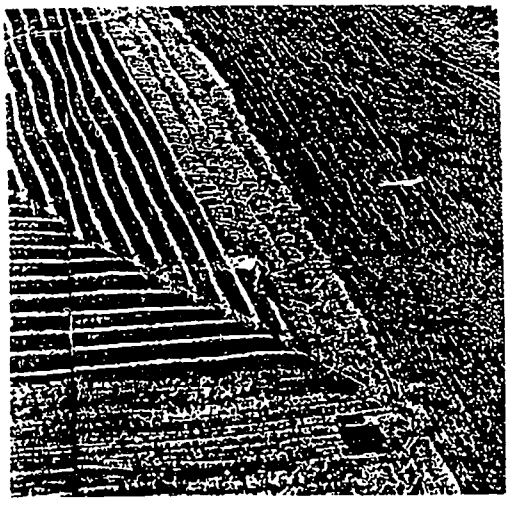
While I read pages one Joan had written years earlier and more pages

another Joan had just written in response, I gradually realized that the first Joan was not inviting me to share fondly remembered places and people, that my responses were not a communication with her at all. I skimmed the surface of her vividly worded, picturesque paragraphs and chose phrases which closely matched my memories, then allowed my imagination to carry on. I changed the tone of her essays by filling in with my own details and meanings as I told myself my own 60s stories. Didion had provided an occasion to reminisce by sending glossy, brightly colored picture postcards picked up during travels made to find herself; she didn't want to discuss the places with me. Unlike Woolf who had invited me in for tea and talk, Didion remained a distant observer and mailed social puzzles and questions.

I became so enamored with flashy surfaces and personal reverie that I failed to read the hastily scrawled messages on postcard backs. The reverse sides revealed confusing, ironical descriptions and well-worn adages. On the back of a photograph of preserved Newport Mansions she wrote: "The places loom large along Bellevue Avenue. . . The silk curtains frayed but the gargoyles intact. . . I had been promised that the summer houses were museums and warned that they were monstrosities, had been assured that the way of life they suggested was graceful. . . and that it was gross beyond

belief. . . (p. 28)." P.S. Money can't buy happiness and pleasure; freedom is an illusion; progress for its own sake is an empty goal. Didion sent many postcards: one from old California, picturing Valley towns and rich fields - with a message about crowded Aerojet parking lots and mazes of multilaned highways; another picturing a crumbling, flower covered prison with a large No Tresspassing sign — the message, a sentimental statement about a prisoner's soap dish. Which, she wanted to know, was the "real" California, the "real" Alcatraz, and the "real" Newport? When, she inquired, had things changed so drastically? As Didion took me on trips across the country searching for places she had dreamed about but could not find, I revisited the shore. Where were the small cottages, the intimate, familiar beaches, the ice cream stand and crowded, dark grocery store? When had they been replaced with sprawling parking lots, schooners sitting on dry land serving as gift shops, concrete and glass motels, and modern, oddly shaped homes awkwardly raised on pilings? My shore had disappeared except in memory and old photographs.





By using carefully observed, descriptive place details, Didion caused me to look beyond the shiny surfaces and reconsider the values with which I had been raised. Was 'reality' an illusion after all? We were raised, I wrote in my response journal, during the forties and fifties believing in

stability and continuity. As all little girls and boys at that time, we knew that we would grow up to be carbon copies of our mothers and fathers. We would carry out their dreams. And we would follow their values and pass them on to those who came after us. National and neighborhood pride, family solidarity and loyalty, respect for leaders and elders, and adherence to dictates of authorities were rules we learned in family routines at home, were values we saw embedded in objects surrounding us. Behaving, listening to the code, meant listening to quietly told tales with a moral delivered by parent, teacher, scout leader or minister. Rules weren't broken without a price. The code, learned sitting around kitchen tables in always-used places and in assigned school desks, held until the Spring of 1971. I remember the afternoon when I looked around my classroom and realized that I wasn't the teacher I had planned to be; that the art room in which I taught seemed different as did the students.

I took out albums of photographs to explore past places. Had my places and people changed as Didion's essays suggested? She sent me her travel snapshots from California. I looked at captioned photos of Haight Street hippies, Didion's children who hadn't thought much of the future and wanted only to triumph over life's "don'ts". Her hand-written comments revealed a confused adult being swept along - an adult who said nothing much, didn't ask why but went home to resolve confusion by writing. Didion's characters, high on drugs, lost, searching for excitement and meaning or "something", recalled relationships ith my students.

I was standing in tl doorway of my cluttered classroom when I heard the skates rattling over the square floor tiles of the hall around the corner. This was my signal to rush across the front of the room and open the store room door behind my teacher's desk. Just as I accomplished this a tall figure propelled by smooth skate wheels grabbed the door jamb and swung into the room full-speed-ahead toward the store room. The French teacher was running behind trying to catch up. He was yelling something about suspending students who skated inside the school building, wearing long gold chains with large medallions dragging on the floor. By the time this teacher came into sight, I was able to stand quite calmly behind my

desk guarding the closet door. "No one skated into my room," I informed him when asked. He left immediately and quietly, knowing that unless he wanted to call me a liar he had been defeated once again. "Hoss" emerged with a large grin wearing street shoes and no chain. This was a little game we played often that spring. I recalled Joan's comment about a college campus: "The place simply never seemed serious (1979, p. 38)."

Karla was an art major in her senior year. She was a quiet young woman who was often hard to reach and read but who showed considerable artistic promise. I didn't really get to know her until she started to dog-sit for me with her friend Sally. I hadn't realized they were friends. Karla was so reticent, Sally so outgoing. Karla didn't seem the type of student to be involved with drugs. I saw no evidence of this in class as I did with Sally and many others: the far-away, glassy-eyed, dreamy look which was the answer to every question; the giddy, happy response to being taken to task for not working. But they were friends and Karla came around with Sally. Karla eventually became one of my apartment "regulars": those girls whose parents didn't "understand the new scene", whose parents were glad to have someone who tried to understand and who was willing to take responsibility for interpreting and controlling their children's behavior. I came to know Karla and her particular problems quickly. Her parents, divorced and remarried, were moving from the city. Karla would have to transfer schools six months before graduation. Without thinking about the responsibilities

or the consequences, I told her that the only answer for her was to move in with me. She did. Classroom and apartment merged, problems followed.

At first glance it would seem that the earlier purposes of schooling had vanished during the late 60s and early 70s. The critics claim that we educators had gotten lazy: that we had stopped valuing and teaching basic skills and knowledge, that classroom order and self-discipline were things of the past. We were spoiling the children and young people. My classroom "games" and material disorder did little to dispute their claims. I can't disagree with the results of education during those years; I'm still not sure what the changes were or how they came about. I will disagree, however, with the personal attack on the teachers. We also were the victims of a new society. We bought into the "new", the "relevant", the "meaningful" along with our students and society at large. Now I'm not sure we understood what we were doing. The code had changed and we didn't know the rules or outcomes.

What do reading journals and essays and keeping personal notebooks have to do with art education research? "We tell ourselves stories in order to live (Didion, 1979, p. 11)." I suggest that we tell ourselves stories in order to know where we've been, to find ourselves and give ourselves identity and meaning. As Woolf pointed out, we explore and search for patterns and explanations. The excerpts recounted suggest that research concerns and questions might be discovered in autobiographical writings; that stories of particular places might serve as a focus for research or to unify research questions; that analysis of interactions with self and others in particular places might provide research answers; that research may be a personal adventure. Understanding past places reveals that meanings, social and personal, are derived from the interaction of people, physical environments, and activities. The uses that writers make of features of physical environments to convey personal questions or meanings indicate that they are more significant than might be assumed in day-to-day living By concentrating on physical environments of art learning, how they are planned, used, and interpreted by art teachers and students, we might reshape art meanings we communicate to students and have other stories

to tell later. We might understand changes we create and tell better stories. Finally, new approaches to description and interpretation emerge through reading, writing, and sharing place stories. Literary formats and foci humanize research, make it alive and meaningful for readers, and provide concrete illustrations of concepts and theories so often abstract and seemingly insignificant to daily existence.

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Mentor's Introduction

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Before becoming a doctoral student in art education at the University of Missouri-Columbia, Candace Stout was teaching humanities in a high school. Coupled with this experience, she continues to extend this interest both through her work with undergraduates and her areas of study.

During the time that she has been in the doctoral program she has taught art appreciation for the art department. This course brings her in contact with over one thousand students each year. Her research interest continues to encompass her on-going experience, studies in affective teaching, and the disciplines of English, art history and appreciation, criticism and aesthetic. The study she has reported in this issue is one of many that she has conducted during the past two years. Her major concern is to assist the students to build an understanding, and, ultimately, an appreciation of the visual arts by introducing them to art theory, art practice and art within its cultural context. One consideration is the relationship between the student's linguistic proficiency ability, in particular as it relates to art criticism, and the ability to discern fomalistic and expressive qualities in paintings. The analysis of her findings supports the assumption that the structural proficiency in both areas is not only independently important, but has an important cross-cognitive relationship.

LINQUISTIC PROFICIENCY AND ITS APPLICATION TO ART CRITICISM AND ART APPRECIATION

Candace Jesse Stout

Recent trends in art education involve the students in the process of responding to art. Chapman (1978) sees this procedure as being as "complex and demanding as is the process of creating" and as "worthy of the same attention and educational time. . . ." (p. 64). Hamblen (1984) and Feldman (1978) also support the premise that art criticism and art appreciation offer rigorous academic challenges. Meticulous observation and description, careful analysis and interpretation, and ultimate synthesis and evaluation require the highest levels of Bloom's taxonomy (Hamblen, 1984). Because of the cognitive approach in teaching response to art objects, educators in all major disciplines are beginning to recognize what art educators have long purported: there is inherent scholastic value in art education. Our professional literature abounds in studies advocating a discipline-based approach, a strong, carefully-sequenced knowledge base. Moreover, journals now feature articles promoting interdisciplinary or integrated approaches, thus pairing the visual arts with other academic subject areas [see **Art Education**, 1985, **38** (6)]. Nine years ago, Elliot Eisner questioned, "To what extent, if any, does work in the arts develop forms of cognition that affect competencies in areas outside the arts?" (1977, p. 25). Inversely, it is equally important to ask to what extent, if any, does work in other disciplines develop or enhance proficiency within the visual arts? It is established that study in mathematics and sciences mutually compliment one another. Such "givens" must also be established within the visual arts so that curriculum can be devised and structured accordingly.

Central among these cross-disciplinary studies involving visual art and other academic areas should be research concerning linguistic competence. Many art educators (Johansen, 1981; Onofrio and Nodine, 1981; Chapman, 1978; Feldman, 1970; Lankford, 1984; Hamblen, 1984) assert that the

success of any art appreciation/art criticism lesson hinges upon lively, relevant, carefully structured linguistic interchange, in short, an interactive dialogic approach. Although some insist that it must be oral, others just as enthusiastically promote "paper talk" about art objects, rich and expressive writing responses to art (Thoms, 1985); these, too, are dialogic. Whether it is written or oral, a strong case has been made for linguistic interchange about art objects in order for understanding and consequential appreciation to be fully realized.

All this leads to the premise that there is a need for linguistic proficiency, a sophisticated command of language skills, in order for the observer to organize, structure, and effectively relate to formal and expressive nuances he/she perceives within an art work (Harris, 1963). This study examines the relationships between language proficiency and the ability to discern expressive and formalistic qualities in paintings.

Related studies in this realm deal with three basic areas. There is, for example, a body of research which deals with the transference of skills learned in art criticism to those which are conducive to reading readiness (Smith, 1983, Feldman, 1978). Studies which concentrate on the use of the visual arts as writing stimuli are abundant (Comprone, 1973; Rothmel, 1977; Thoms, 1985; Wang, 1973). Another prolific area of research has explored visual and language arts in conjunction with abstract reasoning, cognitive processes, concept formation, and visual perception (Arnheim, 1971; Church, 1983). Closest to the present study are several which examine the relationships between spoken language and drawn images. In his studies which show that children's concepts are strongly influenced by language acquisition and proficiency, Harris (1963) corroborates the need for linguistic mastery in the visual arts. Further, Willats (1977) found that there is a positive correlation between drawing ability and language acquisition; sophistication in drawing technique increased with age as did linguistic sophistication. Finally, Colbert's (1984) study found a positive correlation between age and its effect upon language skills and drawing.

In the subject's verbal and drawn responses, their sophistica-

tion of denotation increased with age. More specific words, phrases, and symbols were most often used by older subjects to denote qualities of the model. (p. 88)

Based upon the findings of her study, Colbert also stated that "children's individual descriptive abilities show a relationship between language and drawing symbolic systems" (p.90), a concept most closely related to the present research.

The null hypothesis to be tested in this study maintains that there is no relationship between linguistic competence (in English) and the ability to describe, analyze, interpret and evaluate art works.

Method

Subjects

Sixty-six subjects from a large mid-western university participated in this study. All were students currently enrolled in an introductory art appreciation class under the same instructor. Although the majority were freshmen and sophomores, there were also juniors and seniors among the population.

Test Materials and Procedure

The results of two different tests were utilized. The first was a 40-minute standardized college entrance English examination (CET) which consisted of three parts totaling 90 items. Every entering college freshman is required to take this test under structured testing circumstances. The first part is designed to test mechanical know-how (capitalization, grammar, punctuation, and spelling). Not only is acquired knowledge tested here, but meticulous observation, coupled with the ability to apply previous knowledge and skills to a novel situation, are also imperative in order to detect mechanical or structural anomalies. Parts II and III require the student to decide which, among four groups of sentences, expresses an idea efficiently and effectively, and then ask for a sequential ordering of ideas and an ability for logical structuring of parts (sentences) to yield an expressive holistic concept.

The second test given to the same group of 66 subjects consisted of

17 color slides of master paintings, none of which had been shown before in this class. Subjects were broken into two groups and were shown slides on a screen in the classroom wherein they regularly attended class. Students were given a sheet of 17 multiple choice items (each consisting of four choices per slide) and were asked to choose which descriptor was most closely applicable to each painting. Each slide was projected for a duration of two minutes. Choices pertained to both formalistic and expressive qualities of the paintings, ranging from general concepts of style to symbolic content. In order to set a standard for the expected responses, five art educators were first given the same test; the results of each item showed a consensus which established validity for responses required of the students.

Results and Discussion

The subjects' results from the standardized English test were obtained from the University Testing Service for purposes of comparison with their performance on the art analysis test. Scoring on the art test was based on one point for a correct response and a 0 for an incorrect response. Each subject made 17 responses, which gave a possible score range from 0 to 17.

In order to obtain an index of the linear relation between the two variables (scores on the language proficiency test and scores on the art analysis test), the Pearson product-moment correlation coefficient (Jurs, 1982) was determined. With a degree of freedom equal to 64, the resulting correlation coefficient of .302 is significantly different from 0 ($p < .05$). This means, then, that the higher the students scored on the CET, the better they performed on the art analysis test.

Next, the paired samples were broken into two groups: those that scored above the 70th percentile on the CET and those that scored below. A T test of the difference between the means of paired samples (Sokal and Rohlf, 1969) was performed on the two groups of art scores. This test showed that the means of the two groups are significantly different, with P being between .01 and .005. The group which scored higher (above P_{70}) on the language skills test had a significantly higher mean on the art

analysis test than the group with lower language proficiency scores (see Table).

Table

Sample and Test Statistics

	Art Test 1			English Test 2		
	N	Mean*	S.D.	N	Mean	S.D.
Group I (above 70th percentile on English test)	23	12.609	2.126	23	65.739	3.306
Group II (below 70th percentile on English test)	43	11.256	2.048	43	49.744	7.297

$t_{dep} = 33.132 (.01 < p > .005)$

$r_{1,2} = 0.302 (p < .05)$

Conclusions

Thus, based upon the Pearson r and the T test, the null hypothesis would be rejected. The research at this level, therefore, suggests that those skills required for complex and sophisticated language mastery parallel those requisites for successful art criticism and art appreciation. Astute observation, analytical and interpretive skills and ultimate evaluation all require decisions concerning individual structural units (in language, morphology, phonology and syntax; in painting, the basic visual elements, e.g., line, color, texture, shape, etc.). Proficiency in both require the ability to structure and sequence, coupled with an ultimate understanding of coherence and unity of parts which produce an expressive whole.

Because of the multi-faceted nature of the visual arts, interdisciplinary research in this area should be emphasized. This study serves only as a seed for inchoate correlation between linquistics and the visual arts.

There are many other variables which must be considered, such as foreign language training and proficiency. The two tests utilized here are general in nature, testing broad linguistic and artistic concepts. Further studies which involve more intensive written and oral examination with more finely discriminating factors must be administered and analyzed.

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Mentor's Introduction

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Most of my research efforts have focused on experimental approaches to aesthetic behavior, particularly on psychological properties of aesthetic response. During the past several years, work with international graduate students or students from particular ethnic orientations has led to my recognition of the importance of social and cultural dimensions of aesthetic behavior. In working with graduate students from countries such as Nigeria, Ghana, Trinadad, Chile, Indonesia, and Saudi Arabia it has become apparent that the majority of these students are more interested in acquiring the means of adapting their indigenous aesthetics to a changing world rather than in acquiring only skills and artistic techniques associated with the major movements in Western Art. Also, certain findings in ethnic aesthetics have suggested that groups differ not in structure of aesthetic response, but in their attention to particular social dimensions associated with a group, such as Blacks' attention to obvious Black subject matter, a commonly held tenant of a Black Aesthetic. These findings, along with foreign students' desires to adapt their own aesthetic rather than to adopt another, have increasingly pointed to the importance of social and cultural dimensions of aesthetic behavior. This has led to an interest in the aesthetic bases of art in order to accommodate students' interests in building upon their own indigenous aesthetic as opposed to acquiring one from another society.

It seems extremely important that graduate art education studies recognize the nature of an aesthetic indigenous to a society as a base from which to accommodate social and technological change. The study of art and the values of a social or cultural group serve as a framework against which to provide cultural continuity and identity in the face of changes and controls instituted in the guise of economic or political efficiency.

There is a need to examine the aesthetic base of all social and cultural

groups as a means of coping with identity problems in the face of the forces of change. I believe that this is what Patricia Stuhr is doing in her study of contemporary Wisconsin Indians and their art. An initial step in any social or cultural group is the need for the description of who the peoples are and what they create and the value context within which they live. Such thorough studies as Stuhr's on Wisconsin Indians' art then provide a basis for examining the dynamics of potentially conflicting value systems of the traditional and the contemporary. Studies such as these will provide insights into the dynamics of change and thus a sounder basis for making curriculum and instructional decisions than we currently possess.

A CULTURE IN CONFLICT: VIEWED THROUGH THE ART OF CONTEMPORARY WISCONSIN INDIANS

Patricia Stuhr

Prominent art educators have proposed that art can be perceived as a universal visual language. (E. Eisner, 1966; V. Lowenfeld, 1952; L. Chapman, 1978; F. Wachowiak, 1985) This perception of the universality of art as a visual language has been rejected by some art educators and philosophers. (J. McFee, & R. Degge, 1977; F.G. Chalmers, 1980; D. Best, 1985) They contend that art cannot be perceived as a universal language, but as many different visual languages. These visual languages are dependent on an in-depth analysis of the cultures in which they are produced and employed in order to be interpreted and understood. The production of art forms, their aesthetic values, their functions, and their goals are influenced and should be evaluated by the cultural group's historical traditions, values and beliefs. An anthropological view of a society's milieu can be an effective means of deciphering and understanding the art of different cultures and provide insights into one's own. Employing the hypothesis that art is not a universal language, but rather many different visual languages, an investigation of contemporary Wisconsin Indian Artists is being conducted.

The research undertaken involves the identification of contemporary Wisconsin visual artists. It explains the types of art they produce. It also investigates where, why and how they are producing these forms. Through this research, a cultural conflict has been exposed by the analysis of differing values and goals of Wisconsin Indian artists. This information may have applications towards the teaching of art in Indian and Anglo schools in the state.

This study was undertaken because of my experience in lecturing to Wisconsin Indian groups in the Wisconsin prison system. After lectures dealing with the art forms produced by North American Indians from almost every section of the United States except the Great Lakes, the question

often arose as to whether there were any contemporary Wisconsin Indian artists. I replied that there were, but that only scant information on the subject could be found. From a recognition of this informational gap in Wisconsin art history this study was instigated.

The study follows the methodology of a field study. (G. Spindler, & L. Spindler, 1973; and T. Popkewitz, & R. Tabachnick, 1981) It is descriptive in nature, the description being collected by means of taped ethnographic interviews, photographs, and on-the-scene observations. These interviews take place throughout the state wherever the subjects live or are available for questioning. The interview is autocratic in model, meaning that the interviewer will act as an independent agent, and that the results will serve her purpose. (G. Spindler, & L. Spindler, 1973)

The first step in initiating my research was to compile a list of sources to contact for information on identification of practicing Wisconsin Indian artists. One-hundred and forty-four separate sources were written to. As informants returned the forms that I had supplied them with, the task of compiling and grouping the artists evolved. Preceding each interview with a practicing contemporary Wisconsin Indian artist, a letter was written. In the letter was an explanation of the purpose for the interview and a request for an appropriate time to set it up.

Upon visiting the artists for the interview gifts are presented, small tokens of my esteem for their talents and the knowledge which they are to share with me. It is a traditional Indian visitation procedure. The tape recorded interview consists of questions based on information about the individual artist's cultural and biographical background. The art work of the artist is described according to his/her interpretations. Photographs usually are taken after the interview, of the artist and his/her work if they allow it.

At present it appears that there are two major factions of contemporary Wisconsin Indian visual artists. This observation has been confirmed by Dr. Lurie, President of the Wisconsin Anthropological Society, who is currently employed by the County of Milwaukee Public Museum. During a phone conversation on February 13, 1984, she labelled these two factions

the "Traditionalists" and the "modern" artists.

The "Traditionalist" artists produce art and craft forms based on the original types of art work and materials employed by Wisconsin Indians before the arrival of the Anglo. (P. Ritzenthaler, & R. Ritzenthaler, 1983) The original art forms are generally utilitarian (sometimes with great spiritual powers) and fashioned in the "old way". These art forms generally are made by individuals living on the Indian reservations or in the Indian communities. The art forms embody the values of the traditional, ethnic Indian community. According to Jessica Suhr, a sociologist, these values can be classified into three broad categories: spiritual, cultural, and social values. Spiritual values include the importance of religion, or spirituality, in everyday life; the significance of Indian ceremonies and healing processes; and the emphasis on unity with nature. Cultural values include the focus on sharing, the importance of "noninterference", the use of humor and the emphasis on a cyclical time concept. Social values include the importance of the extended family, the child, and the aged; and the Indian view of leadership as serving the people and being chosen on personal wisdom. (J. Suhr, 1983) Murray Wax, an anthropologist, includes the importance of close peer group relationships, and the rejection of competition at an individual level while accepting it at a group level. The goal of most of the "Traditionalist" artists in producing their art forms is to ensure the continuance of these values and the Indian ethnic community. (M. Wax, 1971)

The "Modern" artists use art forms and materials based largely on or influenced by the 20th century Anglo culture. These forms vary widely, but generally have lost their utilitarian purpose except aesthetic. The "Modern" artists show their cultural background influences in their work, but the materials can be novel and are not used in accordance with the more traditional Indian values. The values embodied in their work are generally those of the Anglo culture. The dominant values of the Anglo culture are still reflected in the quest for wealth, success, and upward mobility. (L. Chapman, 1978) Most "Modernist" Indian artists do not live on the reservations or in Indian communities, but in Anglo communities,

generally urban, where they can find employment in their field of interest. The main goal of these artists in producing their art is to gain individual fame and monetary success in their field. These goals are in direct conflict with the goals of the ethnic traditional Indian communities. For this reason their art forms are not well accepted or appreciated by the Indians residing in the Indian communities or on the reservations. Because of the individual competitive nature of the "Modernist" artist, they often are conceived of as persons no longer integrated in the Indian community and to have "lost" their heritage.

The significance of this study may lie in the analysis of the conflict in values and goals between the two factions of the contemporary Wisconsin Indian visual artists. The identification and description of the practicing Indian artists may help the entire Indian community in our state by giving them a sense of their own worth and identity. For the Indians and Anglos in our state unfamiliar with the "Traditionalist" artist, it could be a corner stone on which to appreciate more fully part of the Indian cultural heritage, and to base criticism or appreciation of the "Modern" Indian artists on. To know the artifacts of the past gives one a sense of the future. (J. Highwater, 1976)

The discovery of how the Indian artists develop their skills and talents, whether it be learned cultural apprenticeship or acquired in private or public schools, may have significance for the teaching of art in Anglo and Indian schools. One might develop a new perspective on teaching methods by studying those employed by another culture. (R. Neperud, 1969) The full implications of this study will remain partially undetermined until all the data are collected.

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